BING

AUGUST 1994

No. 107

THE INTERNATIONAL CROSBY CIRCLE

THE
INTERNATIONAL CROSBY CIRCLE

Founded 1950

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Our cover photograph is topical for this time of year but Bing's stance indicates that Brian Lara would probably have had nothing to fear !!

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Membership renewals fall due on 1st January on each year, and should be sent, together with remittance to Michael Crampton at the address shown opposite. Subscription rates effective 1st January 1994 are:

UK	£7.00 per annum
Europe, inc Eire	£8.00 per annum
USA & Canada	$20 per annum
Australia	A$30 per annum
New Zealand & South America	£11.50 per annum

All remittances should be paid in **£ sterling** payable to "Michael Crampton – ICC" with the exception of U.S. and Canadian members who should send their remittance in U.S. dollars to F. Wiggins and Australian members who should pay David Currington. For addresses see inside front cover.
All articles for inclusion in the magazine should be sent to Malcolm Macfarlane.
Any other correspondence concerning membership or other aspects of club affairs should be sent to Michael Crampton.

BING is the official journal of the International Crosby Circle and is published in April, August and December of each year.

Opinions expressed in articles are those of the author and do not necessarily reflect the views of the ICC.
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EDITORIAL

Last April, I had the great pleasure to deliver a talk on Bing to the members of the British American Association in Manchester. You never know what to expect on such occasions but my linked presentation of various Bing items on video was enthusiastically welcomed and reinforced my view of Bing's continued popularity, especially amongst those in middle age and above. His songs and films bring back such memories and create a warm glow for those who recall them from a bygone age. How nice it is too to see younger people discovering Bing for the first time and possibly creating our seedcorn for the future of the ICC.

In the last magazine, I apologised in advance if that issue was late reaching you as the intention was for me to undertake a final proof reading. This did not happen because this would have added to the cost which in any case was greater than usual because of the record number of pages. Our Secretary/Treasurer has tactfully pointed out that we cannot afford to issue magazines of 50+ pages all the time not only because of the printing costs but also the increased postage expenses. We are faced with a choice of cutting back the number of pages to say 40 or increasing the subscriptions by £1 or so. We know that many members are on limited incomes and we are loathe to put up subs because of this but we realise that many members would like even more pages. For the time being, I have cut back the pages slightly and we shall continue our separate fund-raising activities to boost our bank account. Michael Crampton would appreciate comments about a possible rise in subs and I wonder whether we could keep the subs as they are but suggest that members voluntarily give an extra £1 (or equivalent) if they are willing. This would help our members on severely limited incomes. Let us have your views.

In the first issue under the new management (BING 93), Editor Ken Crossland laid down 4 *guiding principles:*

- *First,* the magazine is intended to cater for all who enjoy Bing - from the collector to the connoisseur to the critic to the casual fan;

- *Second,* the pages of the magazine will be open to anyone with something to contribute to the memory and reputation of Bing;

- *Third,* the magazine will not be given over to criticising other singers and other types of music. We would not wish it to be done to "us" and we will not therefore do it to "them";

- *Fourth,* the magazine is yours. Other than in the Editorial column, you will not find a commentary by the editor running throughout the journal. Nor indeed will you find the editor writing the journal for you. You must subscribe and support by giving your views, your articles and anything else you can offer.

I thought that these principles were pretty good and I have been endeavouring to stick to them. Member Arne Fogel has however, quite correctly, taken me to task for allowing some items which, albeit in a light hearted style, contravene the third principle. He is right and let's all try to avoid gratuitous criticism of different musical tastes.

Enough of the serious stuff, down to business with the current issue.

We have plenty for you to read and I'll delay you no longer.

See you at Leeds!

Malcolm Macfarlane

SECRETARY / TREASURER'S REPORT

Warmest greetings to all members and as I complete my report in June for this August edition I am conscious that much will happen between now and then that will not be reported until December for alas - the editor's deadline must be met.

Mid year is often a lean time for the appearance of new material and 1994 is no exception. There is promising news from Australia about the possible release of 2 double CD's which would cover around 100 of Bing's lesser known titles and David Currington is encouraging "Castle Communications" to be generous to collectors. Ron Bosley has been asked to assist with 'rare' photographs and we await the outcome with great interest.

Although times are lean for new releases we are delighted that the ICC continues to merit interest from around the Crosby world.

We extend a cordial greeting to 45 very welcome new members from:

NORTH AMERICA

Ben Weaver (British Columbia), Charles Campbell (PA), Milton Cummings (Conn.), Chris Hastalis (NY), Will Jordan (NY), Alexander McKeveny (NY), Erma Jean Morgan (Wash.), Charles Nagle (NY), Thomas Oehring (Ill.), Nancy Pernini (NJ), Raymond Ruth (LA), Pat Shields (Calif), Dave Swearingen (Wash.), James Vettori (Wash.), Thomas Chevrette (Mich.), George Pappas (Calif.), Joseph Siebenharr (Md), Gene Douglas (Minn.), Vernon Taylor (Ore.), James Kukura (NJ), Mitzie Calongne (LA), William Wall (NY), James Tansley (Conn.), Raymond Daly (NJ), John Boyle (NY), Joseph Grant (Minn.), Marion Thomas (NM), William Osborn (Wash.), Nicholas Nardella (Ill.), Gonzaga University (Wash.).

Most, if not all, the above new members come to us as former members of the Bing Crosby Historical Society and we are delighted that they have chosen to become members of the ICC. All reach us via Wig and long may each enjoy the benefits of membership.

AUSTRALIA

John Wright & Les O'Donnell (Queensland) and Don Bowley (South Australia) join us via the good offices of David Currington. Seems that John thought the ICC had closed down and this explains why we have not heard from him of late. John runs an informal Queensland club for Bing enthusiasts and he can be reached at:

John Wright
17 Thurecht Parade
Scarborough
Queensland 4020

Please note that his number is 17 and not 117 as shown in previous magazines.

We are pleased to renew contact with John and look forward to learning more of his activities in future issues of BING.

SPAIN

Rachel Croucher who lives in Alicante and becomes our second Spanish member.

ENGLAND

Maggie Ryan (Somerset), George Bull (West Midlands), Harold Paul (Surrey), H.W. Tatnall (Herts.), Mrs Pat Barrs (Birmingham), Roy Chappell (Manchester), Frank Wappat (Northumberland), Louis Robinson (Sussex), T N Richardson (Tyne & Wear), S.W. Wilson (Tyne & Wear).

Frank Wappat is a famed writer and broadcaster with extensive knowledge of early recordings and we are honoured to have him join us. Roy Chappell is an old friend of the ICC and it is good that he has returned to share his love of Bing's recordings with many of his friends.

IRELAND

Frank Toner (Dublin).

DONATIONS

Once again it is a pleasure to acknowledge generous donations from so many of our supporters and we salute the following who have made gifts during the past few months.

George Harwood (ICC Tapes), Jose D'Amico Bauab, Rune Edvardson, Lars Schinnerling, Stefan Gardner, Thomas Hirschmann, Philippe Peerboom, Alistair Airey, Frank Kelley, John Byron, Peter Diffley, Peter Monaghan, David Newbold, John Marshall, Jim Newell, Tom Shaw.

LEEDS 1994

Sunday October 2nd will be our 29th annual event and I would like to encourage as many as possible to be there for this much looked forward to event, especially, if you have not been to Leeds previously. Your management team will be there to account for the year's work and we will always welcome suggestions of how the service to members could be improved.

Finally may I ask all members to include in their thoughts and prayers those members who are ill and especially on this occasion will you think of our dear friend - **JOHN JOYCE** - John has been very ill for many months and I am certain that he will be comforted by knowing that we are thinking of him.

Until December, thanks for all your support and encouragement.

Michael Crampton

THE INTERNATIONAL CROSBY CIRCLE
29TH. ANNUAL DINNER / MEETING

Mansion House, Roundhay Park, Leeds

Sunday October 2nd. 1994 - 3.00p.m. to 10.00 p.m.

Book by sending a cheque for £13.50 to Michael Crampton and your tickets will be available for collection at the meeting.

Accommodation can be obtaining by contacting either the Ash Mount Hotel (0532 658164) or the Rydal Bank Hotel (0532 661178).

WE LOOK FORWARD TO YOUR COMPANY

Menu

• • •

Fillet of Salmon with basil butter baked in filo pastry with buerre blanc sauce

• • •

Half Roast Chicken with bacon roll, bread sauce and seasoning

• • •

Profiteroles filled with cream and served with hot chocolatesauce

• • •

Coffee with Cream and Wafer Mints

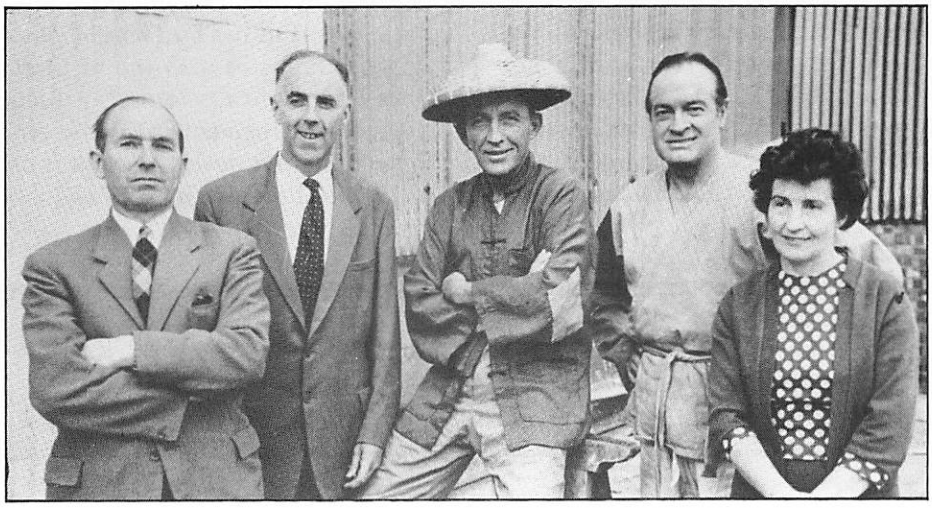
LETTER FROM LESLIE

The indestructible Leslie Gaynor gives us his regular update.

Once again it was a great pleasure for me to have received yet another superb BING magazine when on April 20th last, issue No.106 landed on my doormat. Grateful thanks once again to all whose keen enterprise has kept the magazine alive and well.

In the "One Sweet Letter From You" columns, I noted the comments by member Tony Peverett relating to the album "A Couple Of Song And Dance Men" and its being re-issued on to compact disc with improved presentation of the voices of Bing and Fred Astaire, and now re-titled "How Lucky Can You Get." I was immediately transported back to a day at Shepperton Film Studios in 1961 during the filming of "The Road To Hong Kong" when Bing and myself were talking about recordings.

Bing came out quite clearly with the fact that he liked the old "Monaural" recording methods best since he explained that he liked it when his voice was presented "up front," and that he sounded better when this was so. He went on to say that with stereo recording the first thing they wanted to do was to "show off" the arrangement, then secondly to present the instrumentation for stereo effects, and thirdly they came to the singer.



Bing at Shepperton Studios in 1961 with (left to right), Fred Reynolds, Leslie Gaylor, Bob Hope and Mrs. Nora Reynolds.

At the time of his first compact disc on BBC Records namely "Bing Crosby 1927-1934" (BBC CD 648, also on LP and cassette), I sent a letter of appreciation to the famed Australian sound engineer Robert Parker who now resides in Devon, England I also explained to Mr Parker Bing's point of view re stereo recording and he sent me a charming letter saying that he could well understand Bing's thoughts on early stereo recording. Also contained in Mr Parker's letter was that when he left Australia he brought no less than 20,000 78 RPM records with him and he reckoned it was a real sight to see the amount of crates involved in order to secure safe passage of such a vast repertoire of recordings.

The letter from member Greg Van Beek contained a mention that he liked Bing's 1977 recording best of "June In January" and I readily admit that the "Ol' Master" did a good job on this one and I was lucky enough to have been at the recording session. As everyone's point of view has to be respected I would like to say that I go for the 1934 rendering and for me it was a "real bonus" when the rarer of the two takes cropped up on the American Pro-Arte compact disc "Pennies From Heaven" CDD 432. One take has been used regularly for more than half a century but on the "Pro Arte" release I just love the way Bing puts over one word in the "verse" with just that little more emphasis and I refer to the word "sigh."

"A clouded moon creeps across the clouded sky, winds of January "sigh" and moan."

For me this is great Bing vocalising and how I have loved all of his little vocal tricks over the years. An "added bonus" for my personal pleasure was when my favourite Bing track of all time was released on the Australian two CD package "The Vintage Years" 474337 Columbia. The Bing 1933 rendering of "Moonstruck" is the song I refer to and the singing reveals the tremendous power and range in the "young Bing" voice, and I find this an absolute charmer. I still have in perfect condition this recording on the Warner-Brunswick label from all those years ago and what good pressings they were.

Around the same time I purchased on the same label what for me has always been a "gem" 78 as I found Bing in fine form on two thrilling performances of the songs "My Love" and "I Would If I Could But I Can't." I have always regarded the month of June 1933 as a momentous part of Bing's career in making records, but I have enjoyed what he had to offer all through his long career. Particularly was I impressed with Bing's 1976 London recordings of "Time On My Hands" and "The Way We Were" and I just love the tonal sound quality of these two tracks, and the forward presentation of the voice which he always liked.

Just four days before I had received BING 106, I heard on the radio/TV news bulletins that the former President of the United States, Mr Richard Nixon had suffered a stroke and I was a little saddened by the announcements. In 1989 and through the kindness of member Ernest Sutkowski of New Jersey, member Phil Clarke and myself made a trip to the USA and one evening Ernest took us out for a meal. Who should also be in our presence was none other than Mr Nixon and upon his leaving Ernest called to him and said "Would you meet my two friends from England". On shaking our hands Mr Nixon said "Sure, sure, sure, welcome to America." I then showed Mr Nixon a photo of myself and Bing that was taken outside of the Savoy Hotel, London in 1973, and he replied with a sentence that has always been well remembered by me as he commented - "Knew him well, great entertainer through the world."

Mr Nixon then agreed to have a photograph taken with Phil Clarke and myself but our luck had run out a little as the camera flashlight failed to work. But as we were standing under a "low light" all was not lost. Mr Nixon seemed a most pleasant man and I was very thrilled to have met him and to have his comments about Bing. I regret his passing.

Finally I would like to mention that whilst looking through the data that I have collected over the years, I came across a letter I have long treasured which I received from the famous song writer Johnny Mercer in 1972 and I have thought that the membership may like to note some of Johnny's comments. Firstly he states that his song "I'm An Old Cowhand" and Bing's recording of it was what opened the doors to Hollywood for him. Secondly he describes Bing as a marvellous hobby and a never ending source of interest and glamour and a colourful unique personality who has risen from a rhythm band singer to one of our greatest stars.

Johnny mentions that he was first captivated by Bing's singing on the old records with the Whiteman Band of "Wistful and Blue", and "Ol' Man River". He formed a nice relationship with Bing and Dixie and found them a most attractive couple and he said that Bing's four boys often rode on his back in playtime. As he was in such awe of Bing he noted that Dixie readily picked this up and she
always acted in a kindly manner toward him and that because he was a Southerner she made him feel at home. Johnny also states that he would never forget their kindness to a very young writer and performer.

To sign off may I wish all members and their families the best that life can offer.

Leslie Gaylor

(Thanks Leslie. After over 40 years of writing articles for various Bing magazines, Leslie tells me that, increasingly, he finds it harder and harder to find something new to say. He may well ration his contributions to BING in future waiting until something important crops up. Leslie's fame has spread far and wide and I was interested to see a cutting in the Dublin 'Evening Press' which was kindly sent to me by Thomas Mooney. This refers to Leslie's home as a shrine to Bing and mentions that it is now almost a tourist attraction. Les finds this type of coverage embarrassing especially as it is often inaccurate but nevertheless it is all good publicity for the cause and well done, Les.)

BING IN THE USA

David Lobosco reports on the Bing scene 'across the water'.

Since last year, Bing Crosby and his memory have garnered a renewed interest! I have noticed that many of the record stores have begun stocking up on more Bing CDs such as "The Great Years" and "Only Forever". The American Movie Classics TV channel showed no less than 6 Bing films in June and these were "Blue Skies", "Going My Way", "Holiday Inn", "Just For You", "Little Boy Lost" and "Riding High". Hopefully a whole new generation of Bing Crosby lovers will emerge!

Ernest Sutkowski has reported that a new station seems to be catering to Bing and his era of popular music in general. The station is called "Jukebox Radio" (WJUX) and they play many of Bing's rarer recordings like "You Never Had It So Good", "Istanbul" and "Buy, Buy Bonds". Ernest, as many of you will know, is responsible for the "Songs of Bing Crosby" on WTRN in New York. He is now in his seventh consecutive year on radio and hopefully will have many more fruitful years on the air! Member Bob Larsson (who is also active in the Connecticut Crosby Club) has forwarded a copy of a program he presented to a group of 50 people at a retirement centre in Hartford, Connecticut on April 28th.. Bob looked at each phase of Bing's career and illustrated this with records ranging from "Just One More Chance" (1931) to "Summer Wind" (1977). Sounds pretty good and well done Bob.

Singer Tony Bennett, now in his sixties, has seen a rebirth in his career. Now seen as 'cool' from the MTV generation, Bennett's last two albums, which have been

based on the songs of Frank Sinatra and Fred Astaire respectively, is now planning an album of Bing Crosby songs. Production is slated for fall sometime, but no content information has been released yet. Rumour has it that the Verve issue of a **Bing Sings While Bregman Swings CD** may now be delayed until next year which is a great pity if true.

For out of print records or rare imported CDs, "Footlight Records" in New York has emerged as the ultimate place to find them. If "Footlight" does not have it, then the fifty states had better give up. Club member Bill Daugherty is the assistant manager at the shop, and I have found him to be very helpful and nice. "Footlight Records" even deals with the stars! Patty and Maxene Andrews plus Bette Midler are counted among their customers! If you are looking for a hard-to-find Bing LP or CD, then Bill Daugherty is your man! The address for Footlight Records is 113 East 12th Street, New York 10003 or phone (212) 533-1572.

Some other noteworthy news is that the Decca label has been reinstated as a separate label from MCA. I believe that it will primarily feature Country and Western performers. No "Decca" records have been released since 1973. I also heard that a possible TV special is in the works commemorating Decca's 60th. anniversary this year. I hope this materialises as Bing surely would be prominently featured.

There is news from Gonzaga as well and Stephanie Edwards, the Special Collections, Librarian, has written with an update.

Following the library's move to the Foley Center, the former Crosby Library became the Crosby Student Center. The building now houses the students' mail boxes, student government offices, meeting rooms, the Crosby Cafe, and the Crosbyana Room. This room has been moved to the main floor right off the front entrance which allows for more visibility. Currently, the room is being remodeled to add better lighting and tinted glass to remove glare. A new case is being built for the Oscar. With the addition of the Bing Crosby Historical Society, we have too many items to display, so we rotate the exhibits. We also designed a brochure on the Crosby Collection to make available to the public and to place in hotel lobbies.

The University has also begun to look into selling Crosby souvenir items to the public. We have come up with a logo, which we will put on coffee mugs, caps, coasters, etc. We are also discussing selling a commemorative plate set of four. We are working closely with HLC Properties, who has the right to the Crosby name. We do not expect to raise much money, but the proceeds will go towards maintaining the Crosby Collection and to Student Life.

I am sure that members will be very interested in the souvenir items and we have recently received the brochure publicising the collection and confirming that "coasters, coffee mugs and other items" are available. Telephone (509) 328-4220 ext.6371 or write to The Crosby Student Center, Gonzaga University, Spokane, WA 99258-0001 for further information. Whilst the BCHS items are of course at Gonzaga, the private papers of Ken Twiss have been donated to the Tacoma Public Library.

Corresponding with Richard Hart, I have found that Richard has a new Bing CD planned. Tentatively titled "Bing Crosby: Home On The Range", it looks like an excellent project with some rare Bing Crosby cowboy songs from radio. Although, Richard is looking for a company to produce such a CD, I think it would be a valuable contribution to any Crosby musical library! If anyone can help, please write to me (address in Trading Post) or Richard Hart (at 6 Torwood Close, Torquay, Devon, TQ1 1EH, UK) direct.

Even in this age of rock 'n' roll, Bing is emerging as the true star of the nineties! These exciting happenings in the Bing Crosby world ensure that Bing's voice will be heard as the song says ...."Only Forever". Until next time, I wish you all the best!

David Lobosco

(Editor: Thanks David for the update from Stateside. I can echo David's comments about Footlight Records as I visited them during a flying visit in June. Bill Daugherty looked after me himself and immediately put a Bing CD on for all to hear when he knew I was a Crosby fan. Bill is also involved in Show Business in his spare time having a singing act which was booked into a New York club during my visit. Bill sings songs from the forties and World War II and his press notices describe him as having "a glorious Irish tenor." Footlight Records is very similar to The Record Centre (45-46 Loveday St.., Birmingham B4 6NR) as it caters specifically for our tastes. I was surprised to see how many rare LPs were in stock at Footlight ranging from the 'Bing's Hollywood' series to 'High Tor' and to the Longines sets. Write to Bill giving him details of your wants if there is something you are really looking for. David briefly mentioned Ken Twiss and next comes news of what must have been a very emotional occasion.)

Memorial to Ken Twiss

Ken Twiss, the founder and president of the Bing Crosby Historical Society died on December 8th., 1993. A memorial service was held for Ken on June 5th. 1994 in the Bing Crosby Rose Garden at Tacoma's Port Defiance Park. To commemorate Ken, contributions were recently received from former BCHS members and friends that enabled a special bench to be built with a marker. This bench was placed at the site of the Rose Garden. The memorial was conducted at this site, starting at 12 noon, and was attended by quite a few of Ken's friends and BCHS members.

Dwight Corell, a very close friend of Ken, began the service by telling about his association with Ken over the years. Jo Heiman, a board member, read excerpts of letters from various BCHS members telling of their associations and friendships with Ken Twiss. Many of the remarks were most touching. Former president Caroline Gallaci and officer Arleigh Jones spoke of working closely with Ken. Board members, Roy Starks and Bill Osborn also contributed various anecdotes concerning their friendships with Mr. Twiss. Member Vern Taylor travelled from Portland, Oregon to attend the memorial and also talked briefly of his long friendship with Ken.

The event was held outdoors. The weather was warm but completely overcast. Rain was forecast but luckily, it held off until approximately one hour after the completion of the memorial. By that time, most of the group attending was safely under cover enjoying a lunch at the Port Defiance Boathouse Grill restaurant. Thanks for everything, Ken.

Bill Osborn

Memories are made of this

Many members write to tell us about the time they met Bing or when they first became a fan and sadly it is not possible to publish all of these articles. However, we have been particularly taken by the following account from member Paul-Emile Corbeil of Canada of his meeting with Bing.

My enthusiastic fondness for Bing's marvellous career goes back a long way - to September 1938 to be exact. I was a teenager of 17 and the instant I saw him in "Dr. Rhythm" crooning "My Heart is Taking Lessons" with the bird on his forearm, I was right away subjugated by the warm timbre of his magnificent baritone voice, his easy style and his charming individuality.

I began to collect his 78's (Decca) in 1940 and when I got married in 1948, I was the proud owner of nearly 500 records. I can still remember my first two: "The Singing Hills / Tumbling Tumbleweeds" and "If I Had My Way / Whistling In The Wildwood". As soon as his latest recording was issued, I had it reserved at my music store (L'Echo Musical). What a thrill to lay down my pickup's tone arm on the first groove on each of those brand new Blue Label Deccas.

I had the good fortune to meet my idol in person at Islemere's golf course in Ste. Dorothee near Montreal and it was by far the most "delicious" moment of my life ! May 1945 - I don't remember the precise date but maybe someone in the ICC could supply this - the weather was fair, the blue sky studded with big white clouds. The air was on the breezy side, temperature somewhere in the high 60's and very comfy for a steady 25 miles bicycle ride !

Not long after I arrived in Ste. Dorothee, Bing's limo made its entrance at the half-moon driveway in front of the clubhouse. Phew ! I had only just made it in time. As soon as the cadillac came to a final stop, a horde of impatient admirers (including myself) rushed all around it like a swarm of bees. Needless to say, we made Bing feel welcome ! Policemen were trying to hold back the over-excited fans as much as possible. I could see nothing but Bing's feet resting on top of the front seat backrest. His entire body was settled deeply in the back seat completely nonchalantly. When he stepped down from the car, I was at first a bit disappointed with his real life appearance. To look at him, nearly as bald as a coot and a freckled face like a true Irish descendant with a deep suntan. What a change it was for me as in my mind I still had the good-looking screen image with his natural wavy toupee ! Everyone was flocking to see him with continuous shouts of "Bing, Bing, Bing !" What a riotous, unusual and warm reception. It felt like I was in seventh heaven. With the protection of the police patrol. Bing succeeded somehow to sneak off with his head bent down to the main entrance of the clubhouse. Everybody wanted to shake his hand or tap him in a friendly way. To my regret, I wasn't near enough to do so but what a great sensation for a 24 year old devotee! The greatest "among my souvenirs".

After waiting on the golf course for nearly half an hour behind the premises - a time that seemed like an eternity - Bing finally showed up in one of the casement windows facing the first tee. The cheers came up from the crowd again and the "one and only" saluted his exuberant joyful friends. During another 15 long minutes (a further eternity !!), he stayed there gazing outside in a very serious yet relaxed manner, still without his toupee. When his time arrived to go golfing, he came out in a hurry (in order to keep his garments in good condition) towards a temporary platform that looked more like a beach-raft rather than a mini-stage. Once he was up there, where he belonged amongst his dear public, the magic of Bing Crosby really began to work.

His smooth and pleasant delivery, his flashes of wit, his natural easy-going manner and the funny friendly teasing concerning his movie-pal Bob "Schnorkel" Hope - it was all there. Unfortunately my understanding of English was rather rudimentary at the time and I missed most of the punch lines. But so what ! The great Mr. C was performing to the entertainment of his boosted admirers and believe me it <u>was</u> top-class entertainment. After we roared with laughter for a good ten minutes, his guitarist came out and sat down in a straight chair a few feet away from Bing's right side. A few introductory bars, then Bing strikes up "Too-ra-loo-ra-loo-ral". All of a sudden, the noisy surroundings turned into dead silence. We couldn't even hear the mosquitos buzzin' around. Bing's magic got to work ! His superb rendition of Barry Fitzgerald's "Me mother's lullaby" will always stand out in my memories of Spring 1945.

Then there followed the popular ballad of the same year "Sentimental Journey". I can still visualise Bing, left foot forward, tapping the plywood parquet with the typically strict tempo of a fox-trot. Bing's photograph ob the cover of BING 99 is exactly the way he looked on that golf course in 1945.

After this almost impromptu recital, he moved along to the first tee a short distance away. What I say and heard then was quite a surprise. While he waited for his turn to put his ball on the tee, instinctively he crooned, whistled and hummed non-stop. All kinds of bits of songs and I try to figure out which ones but "no can do." Nevertheless, I knew for sure that there was no affectation on his part, he was just doing what came naturally. He looked like the happiest happy-go-lucky soul in the world with "all his troubles wrapped up in dreams." His charisma was quite phenomenal - I needn't say more.

I quickly noticed from his first drive that he was a pretty good golfer, a real semi-pro. From then on, I remained a far distant spectator with eyes only for Bing until, believe it or not, I found myself face to face with the legendary "Father O'Malley" himself ! Could you imagine such an unpredictable encounter ? Making his way through a near thicket that led to a green, he stopped by a drinking fountain for many refreshing gulps. He raised his head and smiled at me with a wink of his left (deep blue) eye, and pronounced with his million dollar voice, in a French-Canadian accent, those two never to be forgotten words, "It's Delicieuse" ! For a moment, I thought I was day-dreaming but then I realised that it had well and truly happened.

49 years have gone by and I still deeply cherish that most "delicious" moment in my lifetime. Later, I got on my bike and cycled 25 miles home to Rosemount, Montreal with a song in my heart. What a beautiful "Sentimental Journey" to remember and to share with the members of the ICC.

Paul-Emile Corbeil

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £2 for non-Crosby advertisements. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from transactions undertaken as a result of these entries.

Please send all advertisements to the Editor.

David E. Lobosco, 2533 Rose Drive, Glenshaw, PA 15116, USA

"I am looking for reportings of Bing Crosby happenings throughout the world, but especially in the United States for future pieces in my article."

(Editor: With our USA membership growing dramatically, it would certainly help David to provide a full report of Stateside activities if our members there could channel news items through him.)

Barry Sandercock, 10 Captain Cook Close, Chalfont St. Giles, Bucks HP8 4DS (tel. 0494 872976)

For Sale

'78' Record - "I've Got The Girl"
Columbia 4310

Offers invited for this extremely rare record.
(If purchaser could collect from my home or London area, it would prevent any disaster in posting)

Ralph Harding, Crosbyana, 67 Shirley Drive, Heolgerrig, Merthyr Tydfil, Mid-Glamorgan, S. Wales CF48 1SE

FOR SALE

Large collection of Bing Crosby 78 rpm records as follows (10 inch) :

15 Paul Whiteman (Bing, Rhythm Boys) AMERICAN VICTOR
2 Gus Arnheim (Bing) AMERICAN VICTOR
10 Paul Whiteman (Bing, Rhythm Boys) AMERICAN COLUMBIA
10 Paul Whiteman (Bing, Rhythm Boys) HMV
19 Paul Whiteman (Bing, Rhythm Boys) ENGLISH COLUMBIA
10 Bing Crosby AMERICAN BRUNSWICK
290 Bing Crosby ENGLISH BRUNSWICK
60 Bing Crosby AUSTRALIAN COLUMBIA, AUSTRALIAN DECCA, MELOTONE, BILTMORE, DUTCH, CANADIAN DECCA, REX, LONDON, CAPITOL, PARLOPHONE
230 Bing Crosby AMERICAN DECCA
26 V-DISCS (12")
50 Metal Acetates

The following are 12 inch records :

HMV C.1607 Paul Whiteman (Bing solo) High Water
CoE DX 898 St. Louis Blues (Duke Ellington Orch)
Br. 20106 Face The Music Medley
(this rare record is hardly ever offered for sale)
BrE 105 Gems from George White's Scandals
BrE 134 Pennies From Heaven / Medley

Send me your list of "wants" and I will supply at a very reasonable price. All letters received will be answered.

Arnold Vernon, The Old School, Willand, Cullompton, Devon EX15 2RH (tel. 0884 32575)

WANTED

A rare C. & W. song issued as a 78 circa 1950 "Moonlight & Skies"; also better known "On Top of Old Smokey", "Goodnight Irene" and "Jealous Heart". Also WW1 or older songs "Long, Long Trail", "Keep The Home Fires Burning" and "I'll Be Your Sweetheart". Available for trade; Many 78s of 1920 to 1950 vintage including several Bings.

Bill Daugherty, c/o Footlight Records, 113 East 12th. Street, New York, New York 10033

Bill is anxious to acquire more of the Limited Edition set of LPs. He has JGB 1005/6/7 & 13 and anyone who can fill the gaps please write to Bill direct quoting prices or "swaps" wanted.

Mrs. Barbara S. Beardsmore, 6 Newbridge Rd., Wall Heath, Kingswinford, West Midlands DY6 9EU

"I am a great admirer of the American tenor Robert White and in one of his interviews on our local radio he said that he had sung with Bing as a child in one of the Fred Allen shows on a radio programme in New York between 1947 and 1949. He said that he had portrayed Bing as a child and sang "Yes we have no bananas". It was a programme about Bing's life. I wonder if any members have a copy of the show as I would be very pleased to buy a copy on cassette."

Dennis Chester, 53 Park Crescent, Eastwood, Nottingham NG16 3DS (tel. 0773 761548)

"Recently, I have been re-decorating two rooms and guess what, I have come across another batch of fifty 10" 78 rpm records (all Bing) and I thought Renee's collection had all been disposed of. It would obviously be sacrilege to throw them away, somewhere there just has to be an avid collector who might be interested to make me a reasonable offer which I will not refuse. Because of the fragility of these records I would suggest that they must be collected."

The Dean Martin Association, 259 London Rd., Croydon, Surrey CR0 2RL

Bernard Thorpe, President and Chief Executive, has written to introduce Dean Martin's only fully authorised international society. He will be advertising the ICC in his society's newsletter and in turn we are pleased to publicise the Dean Martin Association. The subscription is £10 and the Association's newsletter " Just Dino" is published a minimum of 4 times a year, sometimes more. Write to Bernard for more details.

The Variety Appeal

Total raised to mid-June for this year's advertisement in "Variety" is £261. Video sales are going well and write to me John Marshall at 39 Kings Road, Teddington, Middlesex TW11 OQD to place orders.

VIDEOS NOW AVAILABLE

The Big Broadcast	We're Not Dressing
Going Hollywood	Rhythm on the Range
Two For Tonight	Paris Honeymoon
Waikiki Wedding	Mississippi
If I Had My Way	The Starmaker
Birth of the Blues	Doctor Rhythm
Dixie	Just For You
Little Boy Lost	Remembering Bing

Hollywoods Greatest Entertainer
Christmas Like It Used To Be
The Irving Berlin Story
Entertaining The Troops
Down Memory Lane *(some Sennett material)*
Perry Como Salutes Bing *(only 20 Mins)*
Bob Crosby's Golden Anniversary *(100 great mins)*
The Big Broadcast of 1936 *(Bing has one song)*
College Humour *(by no means flawless, but watchable if you haven't seen it).*

Single Videos £8.50
Double Videos £11.50
P&P included

(Editor: The quality of John's videos is excellent and for Jazz band fans, the Bob Crosby item is a "must". Please note that the videos are for the British PAL System and that they cannot be played on the NTSC System in the USA, unless you have a VCR capable of playing different formats.)

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Crosby Clubs Around The World

The ICC is pleased to be associated with the following Crosby Clubs. Please write to the addresses shown for further details.

Club Crosby, BINGANG

Mark Scrimger, President, Wayne L. Martin, Editor
P.O.Box 3849, Kirkwood, Missouri 63122, USA
(Members in Europe should enroll via Ken Crossland, 9 Arden Drive, Dorridge, Solihull, B93 8LP)

BINGthings Society,
Bob Lundberg, President
5021 57th. Avenue Court West, Tacoma, Washington 98467-4802, USA

Derek Parkes' Crosby Collectors' Club
66 Firs Rd., Firsdown, Salisbury, Wilts SP5 1SW

The Grapevine
John C. Marshall, 39 Kings Rd., Teddington, Middlesex TW11 0QD

Bing's Friends And Collectors Society,
Hobie and Cathie Wilson, 236 Andrieux St., Sonoma, California 95476-6909, USA

The Queensland Bing Crosby Society,
John Wright, 17 Thurecht Parade, Scarborough, Queensland 4020, Australia

THE CROSBY COLLECTION 1926 - 1977

Many members have written to express their delight with Part 3 of this marvellous series of books by Fred Reynolds. John Bignell follows on from Colin Pugh's review in the last magazine with his own appreciation of a masterly work.

This book must in some ways have been the most difficult for Fred as it covers the period 1942 - 1950 when Bing, after more than 15 years constant wear and tear on his voice, at last began to show signs of human frailty.

How does the estimable Mr Reynolds tackle this problem? Predictably, by being completely honest and reviewing each and every recording strictly on its merits. Where Bing's performance is sub-standard, Fred tells us in precise detail. Such tracks as 'The Day After Forever', 'We'll Gather Lilacs', 'On The Sunny Side Of The Street', 'Just One Of Those Things' and 'You May Not Love Me' are among the examples of Bing on 'off days'. But, of course, the vast majority of Bing's output, in what was his 'early middle period', consisted of singing of a very high quality indeed and co-incided with his peak of popularity in the field of popular music. As Fred points out no-one came anywhere near to him, at this time.

Anyone wondering just how good, for example, were the sessions with the Andrews Sisters (particularly Patti) should read Fred's enthusiastic reviews. On 'South America Take It Away' Fred writes *'.....Bing and the sisters maintain a fast tempo with incredibly clear and distinctive articulation. The orchestral arrangement, too, is of a high standard with some effective combination of instruments. The lyrics, delivered so well, are adroitly fashioned ....*

There is a feast of adroit lines in which the singers revel with their usual panache etc. etc.' Doesn't writing like that, and there is much, much more, just make you want to put the disc on the record player and wallow in the music?

One looks forward to the next (? and last) instalment of Fred's epic work with barely concealed impatience. He summarises 1942 -1950 on page 295 ending with these words: *"As the decade approached its end, and Crosby was approaching his fiftieth year it was expected his voice would lose properties and attributes that it had held in earlier years. Oddly, however, towards the end of the period, instead of further deterioration his singing gave indication that command and control were being regained. There were, indeed, still good years to come when tonal charm and innate musicianship would remain as natural and instinctive to him as breathing."*

What a perfect finish to a superb book. The thought occurs that in 1951 Bing was to have 26 years of singing ahead of him. Will Fred deal with them all in one further volume as planned? If so, there's a lot of good reading to look forward to in volume 4.

And when we contemplate a reprint of the great Dr Mize's classic in the offing (please support this project everyone who, like me, does not have a rare copy of the original) it is wonderful to visualise Fred Reynolds' complete 4 volume set on one's bookshelf sitting proudly next to 'Bing Crosby and the Bing Crosby Style'.

John Bignell

(Editor: Write to John Joyce - address on inside front cover - to obtain your copy of this latest volume from Fred Reynolds. Stocks are limited. Incidentally, Fred tells me that Part 4 will probably go up to 1960 with Part 5 completing the series. It is hoped to get Part 4 out by the end of the year.)

"We'll Always Have Paris"

In BING 104, Tim Morgereth described the practice of disc jockeys appearing to be interviewing Bing on radio using a script in conjunction with a pre-recorded disc. Bing was not in the studio but by using the disc with the supplied script, the illusion of Bing actually being there could be created without too much difficulty. Tim now provides a second example of the genre in the form of an interview prepared by Bing to promote his film "Mr. Music" which also looks at his visit to Paris in 1950.

Throughout the fruitful history of the film and recording industries, no city has been more bountifully represented in celluloid and shellac than Paris, France. Over the years we have laughed and cried as such delights were brought into our lives like Chevalier and MacDonald in "Love Me Tonight" to Johnson and Taylor in "The Last Time I Saw Paris". We've seen Paris in all it's splendor through "Gigi" and "Can-Can" through the imagination of gifted songwriters and directors - and we've seen portrayals of the sadder and simpler side of life in "Gigot" and countless war films, even Paris burning.

From "Paris Honeymoon" to "Les Poupees De Paris", the city of excitement and romance has belonged to us all, if only in our hearts and dreams, thanks to one American in Paris, Bing Crosby (sorry Gene). Anytown is Paris when you're young at heart and no one has to wish they were Aladdin to feel that way, thanks to the fond memories we can relive or discover at the loading of a cartridge or the push of a button. Bogie eat your heart out ...

In this, instalment I am now delighted to share another glimpse of Paris through the eyes of own American in Paris, Bing Crosby - one boy who never could stay down on the farm for long, as well as a glimpse at "Mr. Music".

Bing and Nicole Maurey on the banks of the Seine during a later visit to Paris in 1952.

Notes & Transcribed Interview
Bing Crosby

Programme Note: If you play records as part of your show, perhaps you might want to spin a portion of Gershwin's "American In Paris" as a musical lead-in to this interview, changing the copy accordingly.

Commentator: You know, one of our favourite pieces of music is George Gershwin's "American In Paris". Somehow, Gershwin has managed to capture the whole spirit of that city... with it's honking taxi horns, sidewalk cafes and gay people. Today, (Tonight) we're going to chat with a man who spent part of his vacation last summer in Paris... and being typically American, did all the things a tourist **would** do. Our "American In Paris" is none other than... **Bing Crosby !!**

Hello, Bing.

Crosby: Hi ! So you want to hear about Paris, eh ?

Commentator: More accurately, Bing... we want to hear all about Bing Crosby in Paris ! Was it fun ?

Crosby: It certainly was ! I'd been promising myself a trip abroad for a long time, and, to say the least, I had a sensational time.

Commentator: "Sensational" is a good word for it ! I'm referring, of course to that almost "international incident" you caused in Paris !!

Crosby: International Inc... Oh you mean when I got arrested for sunning myself in a park !

Commentator: That's right ! You certainly made headlines... but we'd like to hear about it straight from the horse's mouth, so to speak !

Crosby: Well... it was kinda funny. I was doing what every tourist does in Paris... you know... walking along the "boulevards", looking in store windows... and I found myself eventually on the Champs Elysee.

Commentator: That's the beautiful Parisian boulevard which leads up to the famous Arc de Triumph, isn't it ?

Crosby: That's it, all right. Every few blocks you know there's a little park on the Champs Elysee... just a little spot of grass with some trees and things. Well, it was a beautiful day, warm and sunny and as I was sitting down with my newspaper on a park bench, I suddenly got the urge to get a little sun you know, get a little of that "ol' sol" on you... an old California habit I guess. So I just spread my newspaper down on the grass, took off my hat, and my shoes, and stretched out.

Commentator: And that is something you **just don't do** in Paris !

Crosby: Now you tell me ! I don't think I was there more than a few minutes when I felt a stick beating the soles of my feet. When I opened my eyes, there were three very voluble and excited Parisienne gendarmes ! They yanked me skyward and started to drag me off to the pokey !

Commentator: Oh great ! What did you do ?

Crosby: Well... my French you know is a little lame, a little halting, very scarce, sparse... and I tried to tell 'em I was an American... just a visitor... but they just kept pulling at me and spitting out French phrases, and indicating they were taking me to the lock-up.
I opened my coat... showed 'em my name and the name of my Hollywood tailor... but **that** laid an egg ! They just gave me the big dead pan.
Finally, I had an inspiration !

Commentator: A handy thing to have, at that point, I should think ! What did you do ?

Crosby: Well... I have a clip on my billfold, not a billfold - it's a bill clip that was given to me by the Professional Golfers of America... I did some benefits for 'em during the war... a few exhibition matches... and on the clip there are three big white letters... P...G...A... which of course you know stands for Professional Golfers of America.
I pointed out to these three letters and said as clearly as I could...
"P...G...A... Police Guard America !"

Commentator: Now don't tell me those gendarmes believed you !

Crosby: Oh yes, they said "Vous etes Policeman ?" ... you are a policeman ? I said "certainly... oui... vraiment" I

was a **big** policeman in America ! It almost didn't work because they couldn't figure out how a **Policeman** could afford a vacation in Paris ! But I kept talkin' very fast... and pretty soon convinced 'em it was possible ! Naturally they extended me the courtesy of the Parisienne Police and offered to give me the grand tour of the Bastille and everything... and let me go !

Commentator: Well that was quick thinking on your part, Bing. By the way, did you get a chance to play any golf in Paris ?

Crosby: Certainement ! There's a wonderful course there called "St. Cloud" and also one called "St. Germaine", "Fontainbleu" - four or five good courses. I arrived at "St. Cloud" one sunny noontime with some other friends, and of course, we got into our togs, got some of those small golf balls they use over there... they're smaller and harder than ours, they go farther but they don't stand up well in the fair ways... and the I asked for some caddies to tote our gear around. You won't believe it, but all the caddies are women !

Commentator: Women caddies !! Is that bad ?

Crosby: You figure it out ! Mine was about sixty-two years old and she answered to the name of "Madame Pop-eye"... very appropriate sobriquet by the way because she was strong enough to wrestle ten men at a time ! Boy !... there was the "Tug Boat Annie of the Links" if I ever saw one... but she was really quite pleasant, and much more helpful than I'd expected.

Commentator: How so Bing ?

Crosby: Well, she selected my clubs for each shot... she gave me the distances up to the green, gave me the line of the break on the approach putts... and (laughs) ... when I'd make a bad shot, she'd take the club from me angrily, jam it into the bag shaking her shaggy head and clucking "Quel mauvais coup" which means something like "Brother, was **that** <u>lousy</u> !!! I wish I'd had a camera with me because the boys over at Toluca Lake would certainly have gotten a kick out of seeing her picture !

Commentator: Speaking of pictures ...

Crosby: *(Kidding)* Ah... ah... I can feel it comin' ! What's this ?

Commentator: *(Laughing)* Well... Bing... we **would** like to hear a **little** about your new Paramount picture, **"Mr. Music".**

Crosby: It's a pretty good picture... and I think you'll like it. Got a lot of good Burke and Van Heusen tunes like "Accidents Will Happen", "High On The List", and "Life Is So Peculiar".

Commentator: What's the picture about, Bing ?

Crosby: Well... I'm a composer in "Mr. Music". No long-hair stuff, you understand... but big Broadway Musicals ! Only trouble is I don't like to work... a part I play very handily ! Charles Coburn, who produces the shows I'm supposed to write, hires the lovely and beautiful Nancy Olson as a sort of female "Simon Legree" to see to it that I buckle down and turn out some hits !

Commentator: Hmmmmmm... not bad psycology ! That Nancy Olson is one of the most refreshing new-comers to the screen in a long time ! Does she succeed in getting you to work ?

Crosby: Um-hum... but not without a struggle of course !

Commentator: Who else is in "Mr. Music", Bing ?

Crosby: There's quite a cast ! There's Ruth Hussey... the gal who gives me a fast brush... there's Robert Stack... a muscle man who gives me a pretty bad time for awhile... and several stellar guest stars too like Groucho Marx, Dorothy Kirsten, Marge and Gower Champion, Peggy Lee, and The Merry Macs.

Commentator: Sounds like fun for everybody, Bing... and of course, "Mr. Music" is a very choice title for any picture in which **you** appear !

We'll be looking forward to it.

Crosby: I think you'll enjoy it ! Goodbye now !

Commentator: Goodbye, Bing... and thanks for telling us all about Paris... and... your new Paramount picture, "Mr. Music".

Time: 5:23

Tim Morgereth

1937 Keith Parkinson's CELLULOID CROSBY 1937

Regular listenes to BBC Radio 2 on Sunday afternoons will be aware that, approximately every ten weeks, Benny Green tells us that "Sweet Leilani" was not worthy of the Oscar bestowed on it for the "Best Film Song of 1937". Some would say the film in which it featured was not so hot either. Even so, "Waikiki Wedding" was placed in "Variety's" forty top grossing films of 1936/37. So we have two examples of Bing's popularity making even the ordinary a desirable commodity if stamped with the Crosby charm. Some twenty five years later Paramount offered Elvis Presley a not dissmilar vehicle. That film, "Blue Hawaii", was also ordinary but it turned out to be the most profitable of Presley's thirty plus movies. Like Crosby, Presley had a scren presence then which made audiences forget the triteness of the plot and the barel adequate production values. In both escapist yarns, back projection was heavily used to transport us to Hawaii. That state's unofficial anthem was the Robin and Rainger song written especially for "Waikiki Wedding". Called "Blue Hawaii", it was sung by Elvis in the later production.

It would not be possible for the song "Sweet Leilani" to win an Oscar these days. Nominations are now restricted to songs specifically written for motion pictures. "Sweet Leilani" was composed two years before "Waikiki Wedding" wnet before the cameras. Honolulu based bandleader Harry Owens wrote the song foe his daughter Leilani and used it as his signature tune when he did his nightly stint at the Royal Hawaiian Hotel. Bing heard the song when vacationing in Honolulu with his wife Dixie. When the opportunity came for a movie based in Hawaii it was Bing's personal wish that the song was included alongside the specially commisioned film songs written by Leo Robin and Ralph Rainger.

The Robin-Rainger songs have stood the test of time. As well as the previously mentioned "Blue Hawaii" they were "Sweet Is The Word For You" and "In A Little Hula Heaven". The latter was a solo for Shirley Ross in the picture. She also duetted with Bing on "Blue Hawaii" and "Sweet Is The Word For You". Apart from "Sweet Leilani", Bing's only other solo in the film was a pseudo Hawaiian ditty called "Nani Ona Pua" which Rainger wrote with Jimmy Lowell. It was not recorded by Bing for Decca.

As for "Sweet Leilani" winning the Best Song Oscar, the competition that year was not formidable. The other four nominated tunes were:

Remember Me
That Old Feeling
They Can't Take That Away From Me
Whispers In The Dark

Not one was an overwhelmingly strong contender and cries of "I Wuz Robbed" would have been out of place at the Oscar presentation ceremony. Bing went on to record "Remember Me" and "They Can't Take That Away From Me". Benny Green, being a Fred Astaire worshipper would have liked the latter song, from the film "Shall We Dance" to have won the Academy Award. As well as the Academy of Motion Picture Arts and Sciences, the public have the ability to vote for a song by buying records. "Sweet Leilani" earned Bing hist first Gold Disc for sales exceeding one million. None of the others had a million selling record versions. Of course, it could have been Bing's vocal popularity which had as much to do with it going Gold as the song itself.

Just how popular was Bing in 1937 ? Was his name on a cinema hoarding a sufficient draw to fill picture houses? As far as North America was concerned : YES. The Motion Picture Herald poll for the twelve months to August 1937 ranked him fourth in box office appeal. Yet in this country he was not yet making the impact in films we automatically take for granted from a distance of six decades. It comes as a surprise to many that the results of Sidney L. Bernstein's film questionnaire of 1937 placed Bing at number 27 in the Favourite Actor Category. Bernstein owned a number of London and provincial cinemas. They later formed the Granada Circuit. Since 1932 he had been polling his customers in an attempt to establish which actors and actresses sold tickets at his box-offices. In 1937, 159,000 filmgoers completed one of his comprehensive questionnaires. As well as Bing's low rating in the Favourite Actor Category he suffered in the section "Which Male Film Star Do You Dislike Most ?"
He came 7th !!

I suspect Bing was unconcerned with popularity polls. Throughout his showbusiness life his sporting passion was golf and there are anecdotes which recount how he played truant from film sets to play eighteen holes. After the release od "Waikiki Wedding" in the spring of 1937, he launched his famous Pro-Am Golf Competition. Paramount were well aware of his golf prowess because of his constant practising on a strip of lawn on the studio lot. With a handicap of two and a five times winner of The Lakeside Golf Club Championship, his Pro-Am was a move that merely formalised his main hobby. Until 1947 Bing's Pro-Am Competition was held at the Rancho Santa Fe Course near San Diego, before moving to Pebble Beach on the Monterey Peninsula.

The Santa Fe location was promoted in his short film for Universal called "Swing With Bing". But that's another year - 1940 - and another article.

Keith Parkinson

The A-Z of Bing's Movies

DOUBLE OR NOTHING *Film.* The plot of this 1937 Paramount Picture was a morality tale which could provoke deep discusion once the audience left the cinema and set out for home. An eccentric millionaire instructs his lawyers to plant twentyfive wallets containing a $100 bill on the streets of the city once he has died. Four honest people (Bing included naturally) return them to the lawyers to learn that they have an opportunity to benefit from the million dollar plus estate. They must double the sum of $5000 Dollars within thirty days. There are dirty deals afoot, of course, with the main obstacle being the millionaire's brother Jonathan (Samuel S. Hinds) who stands to inherit if the $5000 isn't doubled. Good triumphs over evil and a doubly happy ending in the ninetieth minute of the film sees Bing winning leading lady Mary Carlisle as well.

DOUBLE OR NOTHING *Song.* (From the 1937 film of the same name). Johnny Burke and Victor Young wrote this one and a recording by Bing would have provided publicity for the film. Surprisingly, it was not recorded by him. In the film it is sung by chorus girls when a night club owned by Bing is opened.

DOUGLAS, GORDON *(1909-) Director.* It was G.D. who directed Bing's last two *"proper"* films : "Robin and The 7 Hoods" (1964) and "Stagecoach" (1965). He had been in films all his life, starting as an Actor, Casting Director and Gag Man. By the mid thirties he was directing the "Our Gang" comedy shorts. Popular films selected from each of his directing decades provide a flavour of his versitality:

Zenobia (1939)
The Falcon In Hollywood (1944)
Young At Heart (1954)
Follow That Dream (1962)
Viva Knievel ! (1977)

Douglas tackled most genres effectively but was never revered by the critics.

DOWN BY THE RIVER *Song.* Written by Richard Rodgers (music) and Lorenz Hart (words) for Bing's 1935 hit "Mississippi", it has been in most Crosby collector's top five favourites ever since. Bing sings the song twice in the picture, pledging a love as deep and lasting as the river.

DOWN MEMORY LANE *Film.* This 1949 release was stitched together from ten Mack Sennett shorts, over half of which were originally silent pictures. Two Bing Crosby shorts made for Sennett's Educational Company are used "Sing Bing Sing" and "Blue Of The Night". The Crosby vocals cover "In My Hideaway", "Loveable", "Auf Wiedersehen", "Ev'ry Time My Heart Beats" and "Where The Blue of The Night". The BBC have shown the film several times in off peak time slots and it looks exactly like what it is - a cheaply made supporting feature which capitalises on the popularity of Bing, W.C. Fields and Ben Turpin. The film's writer/narrator, Steve Allen, found fame on American television in the 'fifties hosting a weekly comedy variety show.

DOWN THE OLD OX ROAD *Song.* This was written specially for Paramount's "College Humour" (1933) by Arthur Johnston (music) and Sam Coslow (lyrics). Smooching students led by Bing, Jack Oakie, Mary Kornman and Richard Arlen sing a seemingly innocent lyric implying that taking a girl down the old ox road means more than a stroll. Further publicity for the song, and the film was generated by its inclusion in one of Paramount's publicity shorts, "Hollywood On Parade" (the first edition of the 1933 series). In that film Bing is heard singing it on a car radio. That same sequence was used in a 1976 compilation film, "Hooray For Hollywood".

DRAKE, DONA *(1920 -) Actress.* Best remembered as a lady in waiting to Dorothy Lamour in the 1942 "Road To Morocco". Her name in that picture, Mihirmah, tells us all we need to know about how Hollywood typecast the Mexico City born dynamo, whose real name was Rita Novella but who entered show business as a band vocalist calling herself Rita Rio. She turned up later in a couple of other films in which Bing had non-acting roles: "Star Spangled Rhythm" (1942) and "Hollywood Victory Caravan" (1945). Her last film was "Princess Of The Nile" (1954).

DREAM HOUSE *Film.* This was the third of the half dozen shorts Bing made for Mack Sennett during the spring and summer of 1931. With a running time of less than twenty minutes the flimsy plot involves Bing as a plumber gatecrashing a film studio to meet his girlfriend. He is mistaken for an extra when he accidently has his face blacked. He is also chased by a lion before the traditional Sennett ending of departing with his girl and a song (Ann Christy and the title song respectively). The songs "It Must Be True", and "When I Take My Sugar To Tea" are also featured in the film. The songs remained intact when Astor Pictures released an edited version of "Dream House" in 1935, some three years later after its January 1932 debut. In the Astor Pictures release "Road To Hollywood" (1946) the songs wer again included in that feature length compliation.

DREAM HOUSE *Song.* The title song from the Mack Sennett short was written by Earle Foxe and Lynn F. Cowan. Its presentation is placed at the end of the picture as Bing drives off with his girl. It was never recorded in the studio for commercial release but the version lifted directly from the soundtrack has seen

daylight on a couple of LP releases.

DREIER, HANS *(1885 - 1966) Art Director.* To place Dreier's contribution to over two dozen Crosby pictures during the Golden Decades of the 'Thirties and 'Forties we need to know his function at Paramount Pictures. He was the Technician responsible for designing sets at that studio. Dreier was more properly an Art Supervisor in that the studio placed him in general charge of their filmed output. In fact, he received that credit just once for "Dixie" (1943). Otherwise he shared screen credit with the man who did the job on the shop floor. His only sole credit came at the beginning of his career on his first assignment to a Crosby picture : "Confessions Of A Co-Ed" (1931). Prior to that, in silent pictures, he had received accolades for his work on the likes of "The Hunchback of Notre Dame" (1923) and "The Love Parade" (1929). His other credits on Crosby films as Co-Art Director are:

With Bernard Herzburn - Mississippi (1935)

With Ernest Fegte - Anything Goes (1935), Sing You Sinners (1938), Rhythm On The River (1940), Birth Of The Blues (1941), Star Spangled Rhythm (1942)

With Robert Usher - Rhythm On The Range (1936), The Starmaker (1939), Road To Zanzibar (1941), Road To Morocco (1942)

With Roland Anderson - Paris Honeymoon (1938), Holiday Inn (1942), Here Comes The Waves (1944), Road To Utopia (1946), A Connecticut Yankee In King Arthur's Court (1949)

With Robert O'Dell - Road To Singapore (1940)

With William Flannery - Going My Way (1944)

With Hal Periera - Blue Skies (1946)

With Franz Bachelin - Welcome Stranger (1947), Emperor Waltz (1948)

With Robert Chatworthy - Variety Girl (1947)

With Earl Hedrick - Road To Rio (1948)

With Henry Bumstead - Top O' The Morning (1949)

With Walter Tyler - Riding High (1950)

Dreier retired in 1951, the year after making his third Academy Award winning film as Art Director: "Sunset Boulevard". His previous Oscars were for "Frenchman's Creek" (1944) and "Samson And Delilah" (1949).

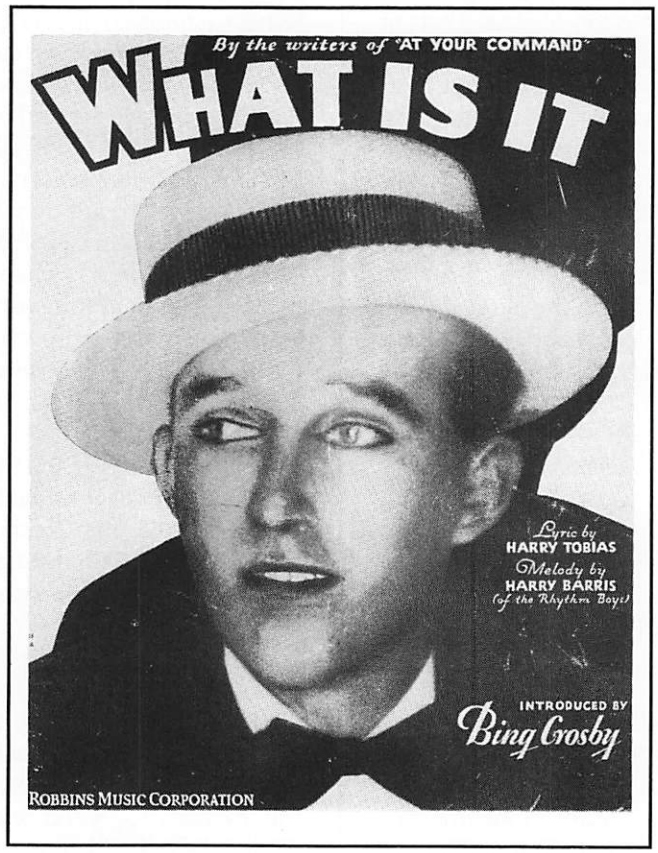
DREW, ELLEN *(1915 -) Actress.* Discounting a bit part under her real name of Terry Ray in "Rhythm On The Range" (1936) and a fleeting appearance in "Star Spangled Rhythm" (1942), Ellen Drew's only film with Bing was "Sing You Sinners" (1938). She was the main female interested in the picture ad Fred MacMurray's girl. Bing Steered their relationship towards marriage, for once viewing romance from the sudelines. Like dozens before and after her, she entered the Hollywood arena after winning a beauty contest. She made dozens of films until her screen retirement in the mid-fifties, none of which are fondly remembered today. trivia collectors will be interested to know she met the second of her four husbands when he was engaged on a Crosby project. The man in question was Sy Bartlett, who was working on the story of "Road To Zanzibar". They married in 1941 and remained husband and wife until 1950.

DUBIN, AL *(1891 - 1945) Lyricist.* Considering the enormous lyrical contribution Dubin made to Hollywood in the 1930's, his Crosby film relationship is meager. Bing sang two Dubin songs in two shorts at the start of the Crosby cinematic career. In "Billboard Girl" (1931) he sang the ballad "For You" and in "Please" (1933) the bouncy "You're Getting To Be A Habit With Me". The reason why their paths didn't cross more often was that Dubin was employed by a rival studio - Warner Bros. There, in partnership with Harry Warren he penned dozens of hits for the warmly remembered musicals of the 'thirties like "42nd Street" (1933), "Gold Diggers Of 1933" (1933), "Dames" (1934) and "Go Into Your Dance" (1935). Twelve years after his death, there were plans to film the life stories of Warren and Dubin with Bing cast as the lyric writer and Jackie Gleason as Harry Warren. It never happened because by then Rock 'n' Roll had spoiled the box office potential for a film featuring the likes of such musical evergreens as "Shuffle Off To Buffalo", "Young And Healthy", "We're In The Money", "I Only Have Eyes For You", "September In The Rain" and "About A Quarter To Nine".

DUFFY'S TAVERN *Film.* When this picture was released in 1945 it was the widely held belief in Hollywood that the more stars you cram into a feature film the greater the box-office return. Indeed, "Duffy's Tavern" figured in the money making leagues but all star casts didn't remain fashionable for too long, thankfully. At least, in this example of Paramount's top contract artistes on parade, Bing appeared in two separate sequences and got to sing "Swinging On A Star". He was then seen in a sketch with Robert Benchley who was reading a bed-time story to the four Crosby boys. In a segment in which a Crosby photograph is displayed on screen, the soundtrack uses the Crosby voice in the background singing "Learn To Croon", "Please" and "Love In Bloom".

Bing's Sheet Music

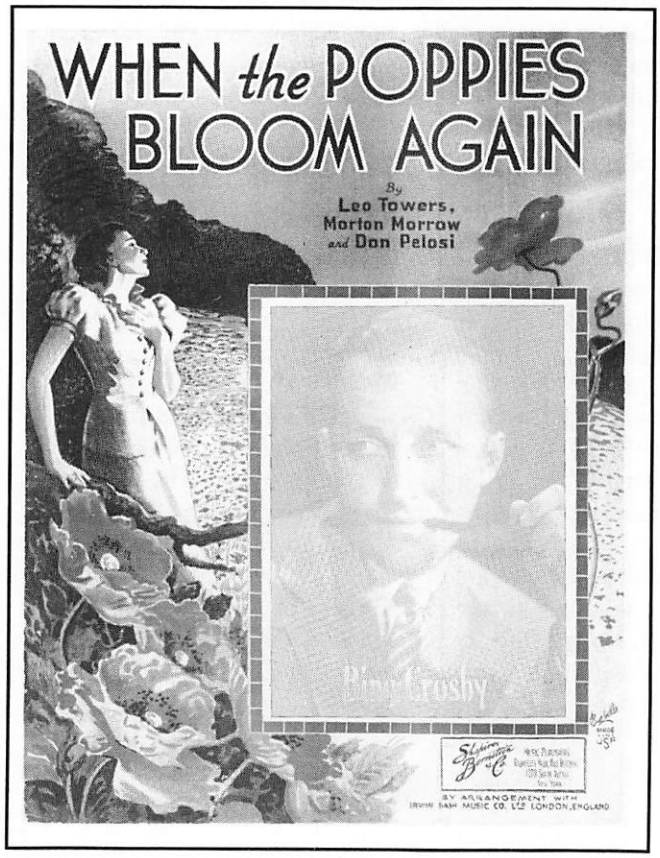
Before records were used to measure the popularity of songs, it was sheet music sales which indicated if a song was a hit or not. Many of our members collect sheet music featuring Bing and one of the biggest collections must be that of Marilee Stankowski (daughter of Marq Stankowski). Marq has prints blown up of rare Bing items and he donates these to the ICC each year for auctioning at the Leeds meeting. Marilee has hundreds of pieces of sheet music featuring Bing and her entire collection has been carefully indexed on computer. It is not our intention at this time to reproduce this in BING but looking down the list I was struck by the number of items featuring pictures of

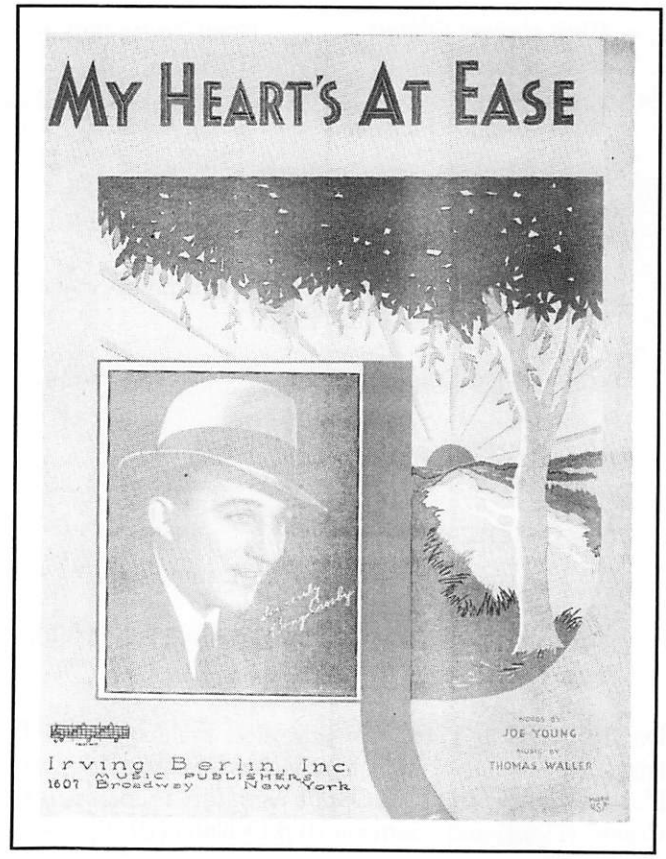


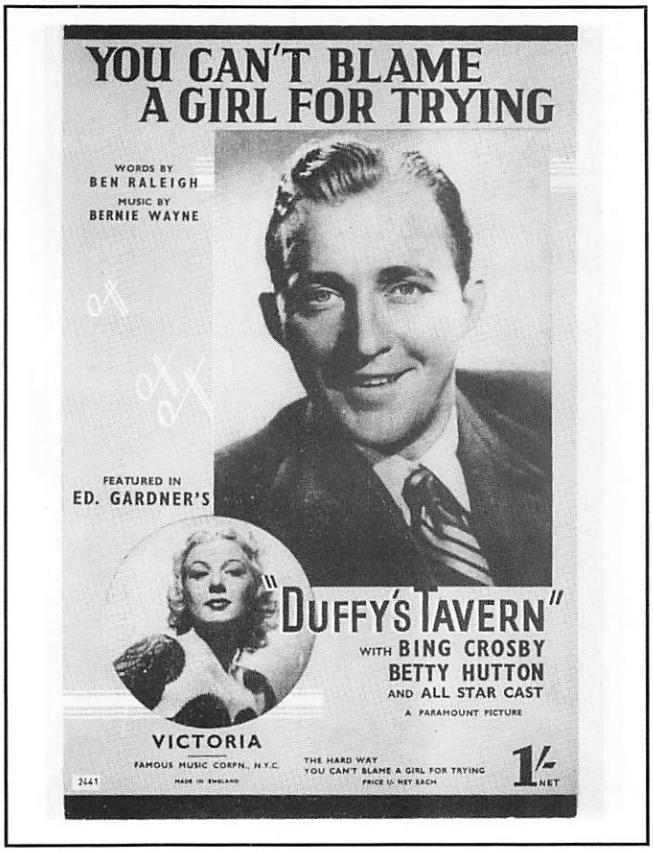
Bing where he did not actually record the song. Whilst considering this, Bert Bishop sent me a photocopy of the sheet music for "What Is It" which Bing did not record but which we know he sang with the Gus Arnheim Orchestra at the Coconut Grove.

Coincidentally, member Don Haizelden contacted me and said that he had made some colour photocopies of rare sheet music featuring Bing and would I like to reproduce some of these in BING? Naturally I accepted this offer enthusiastically and the first batch of these is shown. In every case, Bing did not record these songs although he could have sung them on radio.

Our sincere thanks to Don Haizelden.



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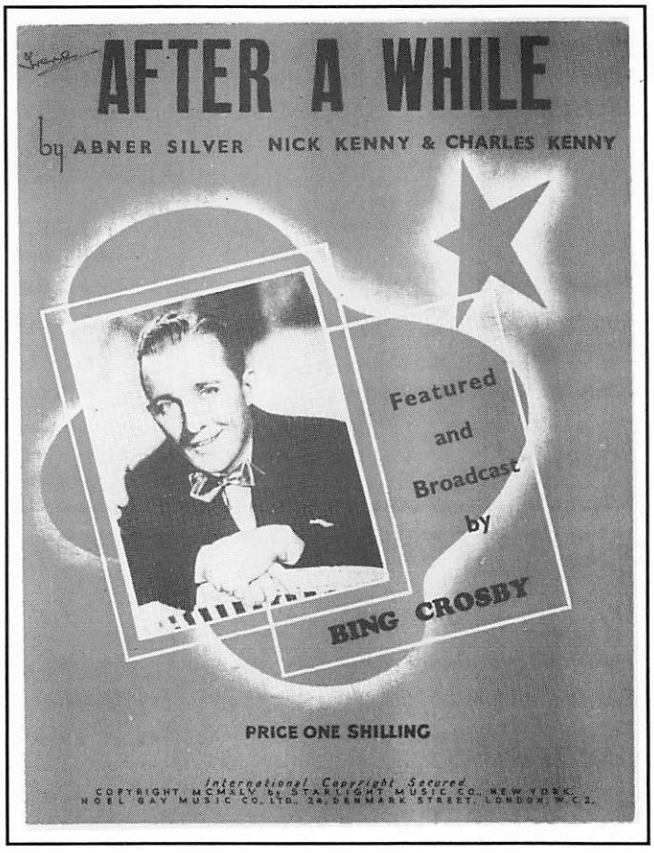
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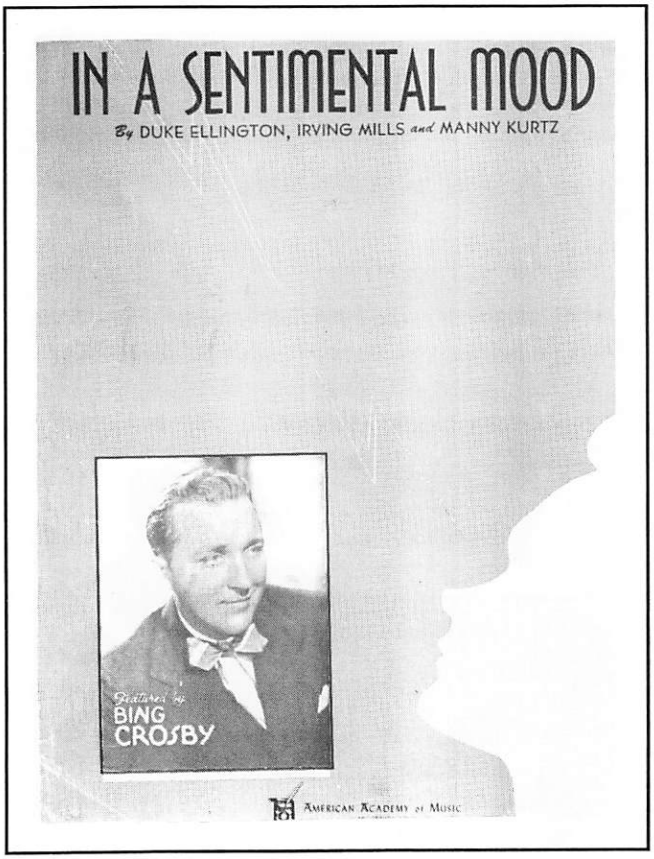
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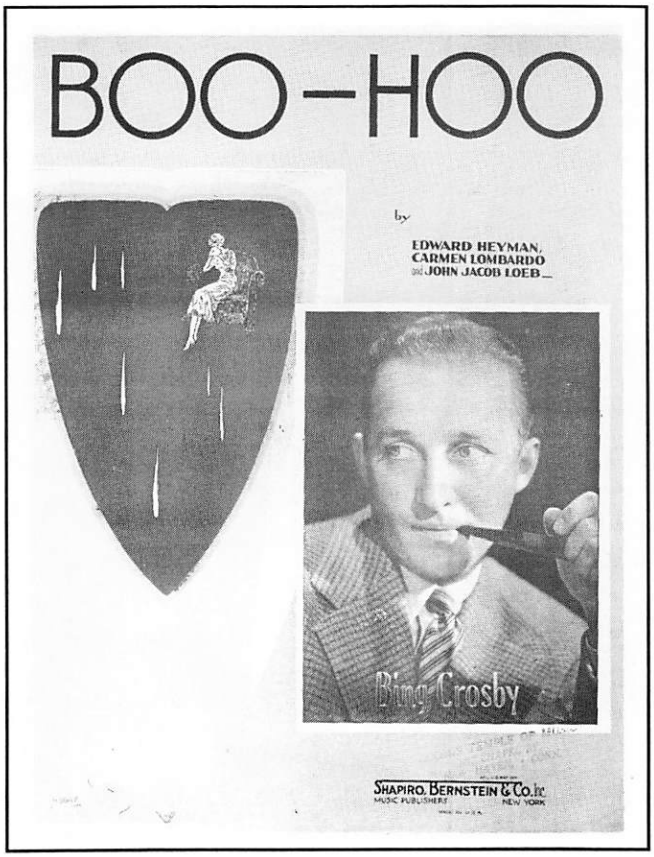
BOO-HOO
by
EDWARD HEYMAN,
CARMEN LOMBARDO
and JOHN JACOB LOEB
Bing Crosby
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NEW YORK

I'M ONLY GUESSIN'
BALLAD
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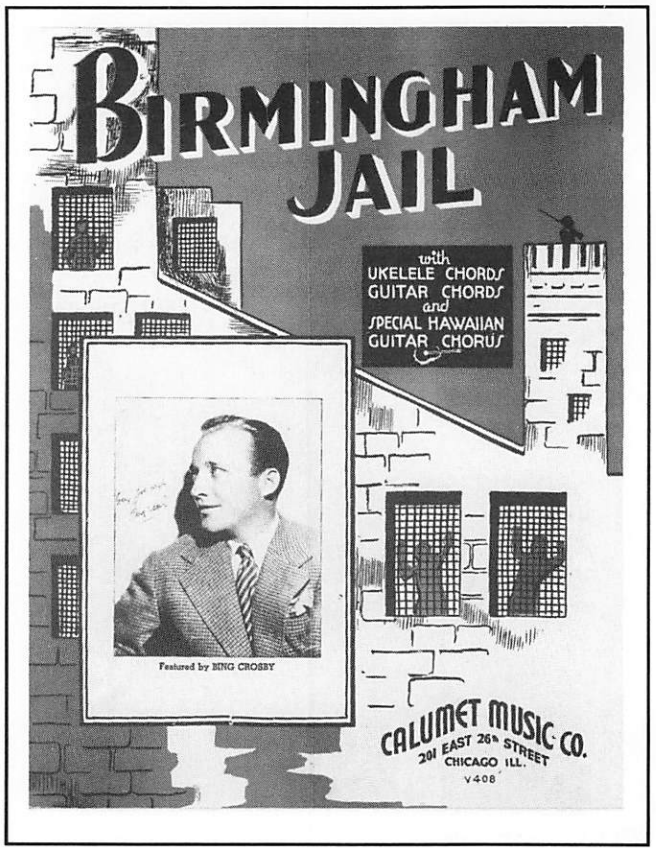
BING CROSBY
Lyric by
RAYMOND B. EGAN
Music by
NACIO HERB BROWN
NACIO HERB BROWN
POPULAR EDITION
Feist
25
POPULAR
SONGS


BIRMINGHAM JAIL
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UKELELE CHORDS
GUITAR CHORDS
and
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GUITAR CHORUS
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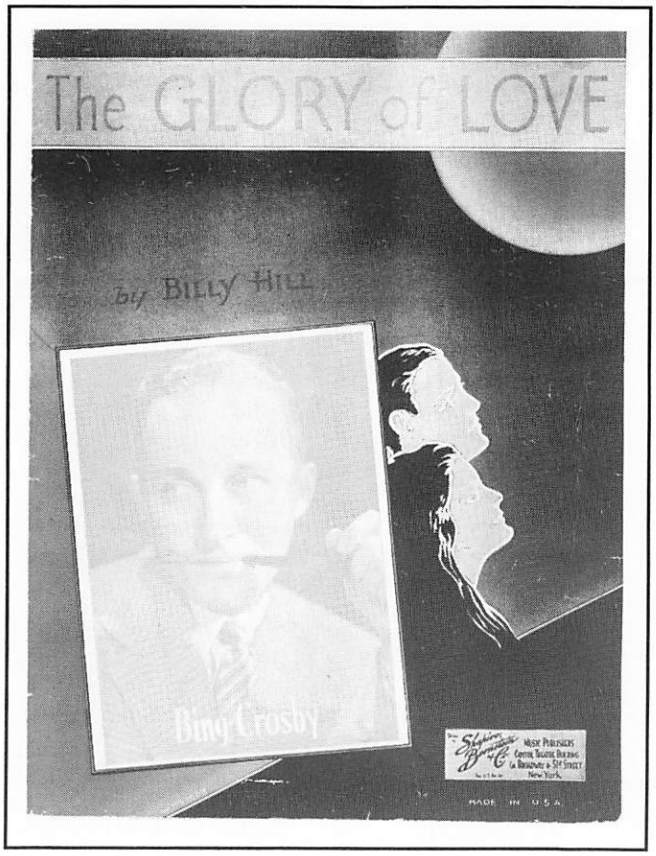
The GLORY of LOVE
by BILLY HILL
Bing Crosby
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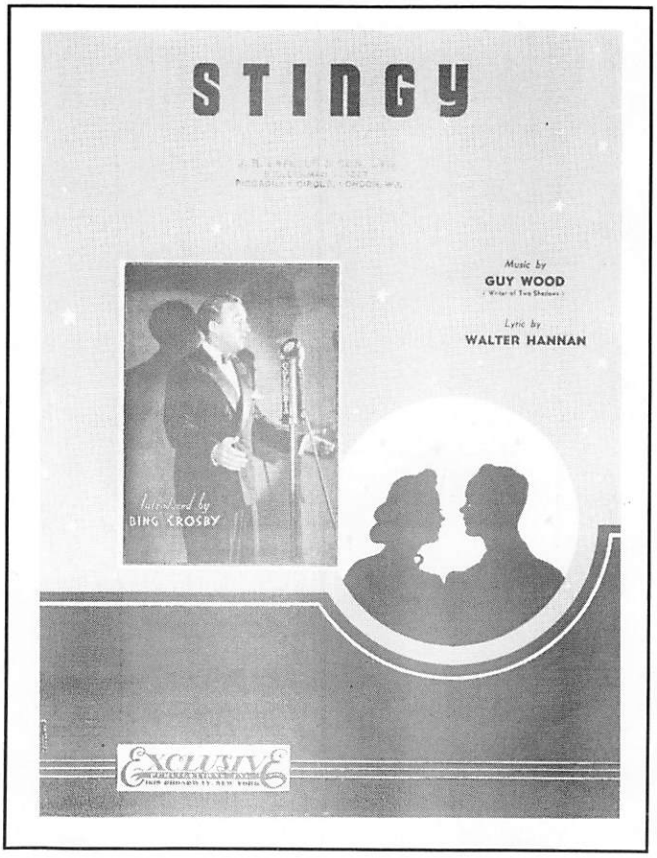
STINGY
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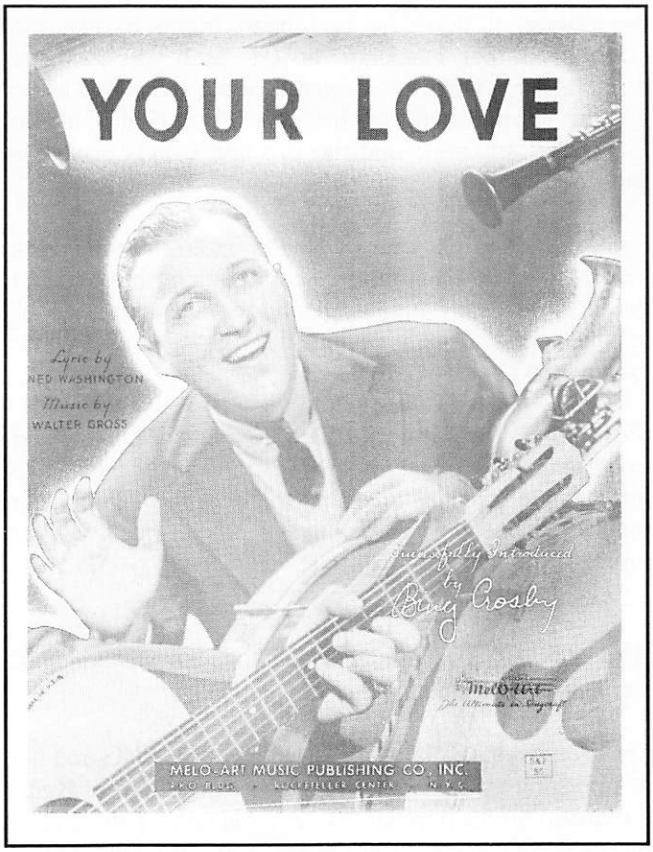


One Sweet Letter From You

Members' views, opinions and comments are always welcomed and we have great pleasure in reproducing some of the letters received since the last issue.

Karen Graff, 268-12 78 Avenue, Floral Park, New York 11004

I was lucky enough to see Gary Crosby, the oldest Crosby son in Queens, New York appearing with the Guy Lombardo Orchestra and the Pied Pipers on February 20th.. Gary appeared in the second part of the show and sang the following:

Sam's Song; Play a Simple Melody; Jamboree Jones; Georgia On My Mind; Gambler's Lament; One For My Baby; Accentuate The Positive; Dream.

Gary said to the audience of about 1000 people that he was "a lucky kid and the son of the greatest singer, Bing Crosby." He described how songwriters such as Mercer and Carmichael came to Bing's house to present him with songs to sing. Gary remembered that this occurred when he was 8 years old.

I spoke to Gary after the show and told him that I was a member of the International Crosby Circle and then I gave him my 1993 ICC calendar. I told him that his performance was great and that our society was dedicated to keeping Bing's music alive before the public and I expressed the hope that more radio stations will be playing his great music. Gary then autographed my program and wrote "To Karen, Best Wishes, Gary Crosby". In the lobby CD's were sold including Bing's 1930-1957 set as well as video cassettes of Bing's 1950-1970 TV performances.

It was great to hear Gary sing Bing's favourite song "Accentuate The Positive" as well as songs by other singers. He's a good rhythm singer and blues singer. Bing's legacy to the public is not only his records but his offspring who carry on the American Popular Music tradition.

Pat Forster, Seasons, 12 Cavalier Close, Midhurst, West Sussex GU29 9QW

I was delighted to read in Leslie Gaylor's letter in the last BING about the day at Sunningdale Golf Course, when a lady told Bing she had been to all his Palladium concerts, and his comment "Have you come to get your money back?"

I was that lady way back in 1976 and I have never

forgotten that wonderful day. There was I, an admirer of Bing for over 40 years, actually speaking with him! When I told him I had been every night to the Palladium, he looked astonished and what he actually said was " My dear, you ought to get your money back!"

The next year, 1977, I went again every night to Bing's Palladium concerts but that year there was no meeting him on an English golf course. Instead he went to Spain and sadly left us for ever. My thanks to Leslie, Irene Orr and yourself for bringing back such a wonderful memory.

(Editor: Pat wrote a superb article about Bing's 1977 concerts for BING 85 which I shall reproduce sometime because it makes very interesting reading indeed. Whilst on the theme of Bing's golfing activities, Roger Addey adds a memory or two.)

Roger Addey, Swallowdale, 17 Tehidy Gardens, Camborne, Cornwall TR14 0ET

I received BING 106 the other day and, as usual, had to read it from cover to cover almost without a break! I must add my own congratulations for a finely produced magazine with lots of interesting articles.

I have a letter written to me from Bing back in October 1961, sent from Shepperton Studios, where he was involved with making "The Road To Hong Kong". I had written to him asking if he would be interested in playing golf with me at Wentworth. My handicap was low enough then to give him a good game and, I thought it might be a good way to meet the great man.

Unfortunately, he was tied up with the work on the film and didn't want to commit himself in case he had to cancel at short notice. As I hadn't expected even a reply to my letter, I was naturally thrilled to receive his letter. It is signed personally and looks to be typed on an ordinary machine, although the heading is printed with his name and that of the studios. I often wonder if he would have agreed to play any other time, when not so busy. I'm sure he would - pity I didn't follow it up later!

However, 16 years later I was privileged to meet him in person. At the time, I was involved with selling for Slazengers to the professional golfers at the London golf clubs, and one day while I was waiting for the pro in his shop, I noticed this figure come strolling off the course and thought 'will he come into the shop', and lucky for me, he did. Although I was slightly overawed, I did manage to introduce myself and we talked about golf, his show at the Palladium, and then he bought some golf balls of the make I represented. I found him thoroughly kindly, pleasant and amusing.

After a few minutes, he asked if he could make a phone call and I showed him where there was a phone in the pro's office. A minute later he came back to ask how to dial the number and I did this for him and gave him the phone. (I think he had been trying to dial the London number including the 01- as it was in those days). After a while he came out of the office and as he left the shop, he raised his arm and called "Hey-ho Slazengers, cheerio" and the pro and I said "good-bye Bing".

Sadly, 2 or 3 weeks later he died in Spain. When I think back, I had waited so many years thinking how could I get to the States to meet him, and there it happened, all in the space of 15 minutes!! What a marvellous experience!

(Editor: With the story of Bing's Maidenhead experience elsewhere in this edition and the last two letters, we are in danger of becoming a golfing magazine, but before leaving the subject, let's look at one of Bing's golfing films.)

Ron Bosley, 10 Fountains Avenue, Simonstone, Nr. Burnley, Lancs BB12 7PY

Congratulations on another great issue of BING and full of good things as usual. However I must query Keith Parkinson on his popular "A - Z". He gives 1942 as the production year for "Don't Hook Now" and I venture to suggest that this is incorrect and that 1938 would be more appropriate. I saw this short within a few months of seeing "Swing With Bing" at the Manchester News Theatre either in late 1940 or early 1941. Later on in 1941 I went into the RAF and it was the last time that I ever entered that particular place. My feat of memory is perhaps confirmed by Alvin H. Marill who in his excellent 24 page article in the American "Films In Review" published in 1968, gives production years of 1938 for "Don't Hook Now" and 1937 for "Swing With Bing". This information is also given by Sheldon O'Connell in his "A Voice For All Seasons".

(Editor: Naturally I have referred to Keith and he cannot be dogmatic about the 1942 date. He is happy to accept Ron's memory but further reference to Fred Reynolds' supplement to his magnificent publication "Road To Hollywood" again shows the date being 1942. Fred also mentions that it was filmed on the occasion of the 6th. and last tournament to be held at Rancho Santa Fe. Can anyone settle the matter for us? Our queries about films in the last BING produced a long response from one of the stalwarts of the USA Crosby scene....)

Vernon Wesley Taylor, 4520 S.E. 73rd. Ave., Portland, OR 97206-4445, USA

Having been sufficiently intrigued by your mention of Bob Hope's "College Swing" picture (BING 106) I was stirred to the following activity.

First, I looked up some old movie dates and then remembered that Hope was a member of good old Lakeside Golf Club (along with Bing) at the time. Next,

I turned to Norman Blackburn's great history of that club (privately printed) and discovered, to my delight, that Mr. Hope and Mr. Crosby actually were in a match that year for the championship. This bit of successful sleuthing drove me on to reading Hope's biography by Groucho's eager son, Arthur. On page 111 the writer makes mention of even more pertinent info. At the time Bob Hope was making "College Swing" (1938) he became involved in "A charity golf match (for the) championship of the film colony in Hollywood. The loser of the match would have to work for one day as an extra in the other's picture."

I have obtained a copy of the film and I have been through this (very boring, dated) picture most carefully, in the "crowd scenes" frame by frame. Only two spots have a figure that might conceivably be Bing. One is early, in a restaurant scene where Betty Grable and an Orchestra are doing a number. A man, sitting at downstage left of centre, in a booth with three others. As he moves, he appears to be Crosby, although it is admitted there is more wishful thinking involved than fact.

The second, and much more convincing extra shows up within 5 or so minutes of the close of the picture. The scene is another large group and in a dancehall setting. Bob Hope enters from our right, descends two steps onto the floor. He is almost surrounded by extras and featured players. Behind Hope on the steps, and beyond him to the back wall, we may be seeing Bing, face somewhat obscured but his familiar ears clearly outlined against the lighter background. Somewhat apart from others, he moves a bit, turning his head side to side. Freeze-framing does indicate this could be the 35 year old Bing, though his hair is darker, but since he was already using toupees this is negligible. It is the ears, however which give him away. (Anyway, it's worth a further investigation by some of the other collectors.)

I have written to Bob Hope imploring him to respond since the world of Bing Crosby Collectors is now hanging on the very lip of the precipice, hoping beyond Hope for a solution to the mystery. The reward, historically, is enormous. Whether Bing is standing about in the film where Bob made his first strong impact on the movie-going public, or whether he isn't, will become more than a footnote to the future biographers. It will be nothing less than one more footprint on the ROAD TO HOLLYWOOD.

Agog, I remain your Far West Correspondent.

(Editor: Well, this could be an important snippet in the Hope/Crosby story. Can we seek opinions from any other members who have seen the film please?)

Paul Barnes, 7 Park Lane, Norwich NR2 3EE

Thank you for all the attention lavished on my programme in BING 106. Sadly, by the time the magazine was out so was I! I relinquished the BBC microphone for a few months in order to work on a series of programmes for Anglia Television. However I shall be back at the turntables in the autumn.

I've covered some miles this summer. They have seemed shorter thanks to a selection of tapes (courtesy of Les Gaylor) of The Boss on the wireless. The quality of the voice and the interpretation go without saying. But the shows are remarkable for other things. For instance, the consistently good natured repartee with various guests. All right, most of it was scripted by staff writers - but it ain't what you do; it's the way that you do it. And The Boss seemed always to infuse the proceedings with a sense of genuine pleasure. The other thing which strikes you fairly between the eyes - or the ears - is the "rightness", for want of a better word, of the arrangements and the sheer verve of John Scott Trotter's orchestra; the musical precision is matched by a rare zest.

A handful of the Boss's airshots are available on Parrot CD's. I've played some in the past; I promise to broadcast more as the evenings lengthen. Stan "the man" White forwarded a novelty. The Boss and Fred's pre-filming soundtrack sessions for Holiday Inn and Blue Skies, complete with gaps in the music for a spot of do-it-yourself tapping. I foresee some fun with that.

So join me (if you're able) between ten and midnight, Monday to Friday, BBC Radio for the Eastern Counties. Together we'll keep the cold out and the darkness at bay.

(Editor: Paul did a tremendous job in promoting Bing last Winter and I'm sure that all members who can pick up his programme will be eagerly awaiting his return.)

Arnold Vernon, The Old School, Willand, Cullompton, Devon EX15 2RH

Like so many others, I became a Bing fan while serving in the forces during the war. Legend has it that Vera Lynn was the number one Forces Favourite singer but I am sure that, in the Navy at least, Bing was far the more popular. While in R. N. Barracks, Portsmouth waiting for demob, I saw one of the vast mess-decks, crowded with hundreds of men fall silent as the word flashed along "Shut up! Bing sings!" and his voice came over the radio speakers.

During the war, I served on MTBs, most of which had a wind up gramophone and a stack of 78s. All too often the lot got smashed in rough weather but sooner or later a whip-round would replace them. Bing, the old Brunswicks of course, always formed a large part of the stock. "Goldmine In The Sky" and "Sweethearts" were two numbers that survived long enough to become favourites of mine as were two numbers that Richard Hart of Torquay tells me that he can't trace in his records but which I felt sure were Bing recordings, namely "Time was - that lovely yesterday" and another

called "Playmates". I'd be grateful if anyone could confirm that these were, in fact, Crosby records or if not whose they were - and better still help me get a copy.

Not a Crosby record, but another great favourite on MTB 742 was Zoe Gail singing "I'm Gonna Get Lit Up When The Lights Go Up in London". As we approach the 50th. anniversary of VE day, I'd like to know where I can get a copy of that.

*(Editor: **Time Was** was a hit for Jimmy Dorsey in October 1941 in the USA with Bob Eberley and Helen O'Connell taking the vocals. **Playmates** was a success for both Kay Kyser and Mitchell Ayres. Bing didn't record either song but he did sing 'Playmates' on the KMH of 13th. June 1940. Arnold has just joined us and if any member has copies of the various songs listed, I'm sure that Arnold would be delighted to receive a cassette.)*

Roger Osterholm, 303 Timberline Trail, Ormond Beach, FL 32174, USA

I much enjoyed BING 106, especially the note from Robert Achorn. He was the editor of the Worcester, Mass., newspapers who commissioned me to write a review of Bing's last New York concert, December 1976. When Bing died, the editor also wrote a perceptive tribute in depth for those newspapers. That was when I first learned he was such as Crosby fan, and I'm delighted to learn that he remains such in his retirement.

I doubt there was any Crosby appearance in the 1935 film "Millions in the Air" but it's possible. I'm looking for it. I also endorse Achorn's supposition that Bing had control over what he sang, but Bing must also have meant that the moving "Something To Remember You By" was a favourite of his, however deficient he was in recording it. Remember the 1956 album "Songs I Wish I Had Sung (the First Time Around)"? He couldn't record everything, although he seems to have come close.

Incidentally, my Crosby "Bio-Bibliography" for Greenwood will be out about September, and overseas readers, if copies cross the seas, may be interested in what I have uncovered about Dixie's drinking while pregnant, Bing's association with Machine Gun McGurn, and a $10,000 "bribe" he seems to have paid in 1937 according to the F. B. I.

(Editor: Don't worry, Roger's book is not another "Hollow Man". Roger is a Bing fan through and through but he has certainly wetted the appetite with his comments. We shall be trying to make arrangements to obtain supplies of the books for members and further details will appear in the December edition of BING. The book contains photographs supplied by our members Ron Bosley and Jim Cassidy.)

IN SHOWBUSINESS TONIGHT

We are delighted to record that we continue to receive contributions arising from the "Bing At The Beeb" article in BING 96. This time Bill White sends an extract from Peter Duncan's book "In Showbusiness Tonight" published by Hutchinson & Co. (Publishers) Ltd. in 1954. Peter Duncan was the presenter of the BBC radio programme "In Town Tonight" on which Bing appeared on September 20th 1952, with Bob Hope and Betty Hutton.

You are never certain when it will happen. Once Bing Crosby walked into the IN TOWN TONIGHT studio alone and unannounced. I was rehearsing, and it was some time before I spotted the blue-blazered, balding man quietly smoking a pipe in a corner by the piano. Usually when a star walks into the studio surrounded by the theatre's Press representative, his own personal publicity officer, agent, manager, secretary, plus

Bing, Bob & Betty Hutton Meet Peter Duncan

an assorted corps of hangers-on, the effect is that of a charabanc of trippers descending on a peaceful country pub. As intended, the entrance causes a stir.

I stopped what I was doing and went over to Bing. We had not prepared a script, because I knew his ability as a comedian quite equalled his reputation as a singer. In an American studio I saw a leading comedian refuse to do an ad lib. interview with him, because he was quite aware that in an easy, effortless throwaway manner Bing would chop the heads off his best gags with faultless precision-timing.

"What would you like to do for us ?" I asked.
"Peter Boy," he replied, putting a hand on my shoulder, "this is your show, you are the producer. You tell me what to do, and I'll do it."

It takes a great artist to show such courtesy, and great artistes are those who pay the same meticulous attention to a three minute broadcast as to an hour's performance at the top of the bill.

I knew that Bing would have the whole routine worked out in his mind, so contented myself with explaining that as I had asked his father to join in the broadcast would he please try and be polite to the old gentleman.

I was fixed with a withering stare. "Young man, you are not referring to my father, but my grandfather." Bing nodded towards the studio door where Bob Hope was entering in the normal manner, scarcely visible among his escorts. "You see, he can't even be let out alone."

It was the day before their famous charity golf match with Donald Peers and Ted Ray. While the rest of the programme proceeded, Bing and Bob sat in the corner scribbling some words on the back of old envelopes. They finished just in time to come to the microphone for their interview, and at first I wondered if the envelopes had anything to do with the broadcast. Then they began to sing the tune "We're off on the Road to Morocco" but the words, read with much pantomiming from the scraps of paper, were a skit about the golf match, which they put over with all the verve of a couple of youngsters fooling about at a piano.

This was the only broadcast they did together over here. Bringing it to thousands of listeners gave me that top-of-the-wave sensation we all swim for in show business, whether it comes from taking the seventh curtain call before a crowded audience, being pictured against a film title above Piccadilly Circus, or walking up and down Shaftsbury Avenue to watch your own name twinkling in lights for all to see.

The Road to Maidenhead

As Peter Duncan mentioned in the previous article, Bing and Bob were to play golf at Maidenhead with Ted Ray and Donald Peers. Leslie Gaylor recently sent us a copy of Ted Ray's book "Golf - My Slice Of Life" (published by W.H. Allen) and we now reproduce chapter 16 in its entirety as we continue the story.

In 1952 I had a phone call from my old friend Donald Peers. Donald is a fine golfer, and has actually played in the Amateur Championship. His performance was not memorable, but then again, it's tough at the top. Donald swings the club sweetly and even from the back tees he is often twenty or thirty yards beyond the 200-yard marker. His short game, like his singing, is immaculate and precise. Yes, Donald is a very good golfer and I think he holds a record that has never been equalled. You may not find it in the Guinness Book of Records but nevertheless it is true. He did four successive holes in 1, 2, 3, and 4 shots respectively. Two eagles, a birdie, and a par in four holes. How about that?

"What's on your mind, Donald?" I inquired. "Would you like to make up a four-ball on Sunday week?" he asked. Now it just so happened that Sybil was visiting her mother on that day so I accepted gratefully. "Where is it, Donald?" I asked, and Donald said, "It's at the Temple Golf Course at Maidenhead, and it's a Charity Exhibition Game in aid of the Duke of Edinburgh's Playing Fields Association."

I was very excited. "Thanks very much for asking me," I replied, and hung up...Then came the reaction. An exhibition game... I mean, me and my short game ! I have seldom had qualms with long shots... but the pitch and run... the wedge, and all those little shots around the green. My heart sank. "Tomorrow," I thought, "I will have to phone Donald and tell him that it's off."

The next morning at breakfast Sybil passed me the morning papers. "You've got a mention," she remarked. There it was in headlines, on the sports pages:

"DONALD PEERS AND TED RAY TO PLAY EXHIBITION MATCH FOR CHARITY AGAINST BING CROSBY AND BOB HOPE"

I felt ill ! I put the top back on the boiled egg and said, "Save that till Wednesday." I wanted to go back on my promise, but what could I do ? It was no use, I was saddled with it. I just couldn't let Donald down.

Honestly, I didn't have a good night's sleep for the next eight days, if you get my meaning. On the Saturday immediately before the game, I had an inspiration. I rang up Bill Cox, the famous pro at Fulwell, and told him of my worries. "Can I come and see you today, Bill?" I pleaded. "I'm really in trouble." "Why of course," answered Bill. "I'll reserve the practice ground for you at eleven o'clock."

Happy and relaxed...

I got the car out of the garage and drove the twenty or so miles from my house to Bill's course. I told him about my problems and he said, "Look, Ted, don't worry, don't get tense, just relax and take it easy. Now let me see you play a short chip shot." I played six and foozled them all. "What should I do, Bill?" I asked plaintively. "Emigrate!" said Bill.

Sunday morning was bright and sunny. I had been praying all night for rain. well, at least it would have cut down the crowds who were to see my misery. I got to the club and walked into the locker-room. There is something soothing about a locker-room, it seems to relax one. I wasn't really nervous, except for the fact, as I discovered later, that I laced up the shoes of a man who was just taking them off.

Donald Peers was already on the practice ground loosening up. I joined him. "Hello, Ted," smiled Donald. "You look great." I always was good at character parts. I hit a few balls and they all went away nicely. as I have already said, the long game to me, at least, has always been the easiest part of golf. It's just that I can't play those silly little chips around the green that any dear old lady can play with an umbrella.

There was no sign of Hope and Crosby. I subsequently discovered that they were on a neighbouring course getting a bit of crafty practice.

The crowds were gathering. I finished my warm-up and walked to the clubhouse. Crosby and Hope arrived. Hope looked at me. "Say, Bing," he cracked. "We can't possibly beat anyone who looks that healthy." I laughed weakly. "So you're Ted Ray," said Bob. There was no point in denying it. "Yes, that's right," I said, flattered to think he knew me. "Yes," said Hope. "Where were you playing last week?" "Sham Castle," I told him. "That's near Bath." "Yes," replied Bob, "I went round the course after you and I was playing my ball out of your divots."

"So it's going to be that sort of game," I thought, and suddenly half the pressure came off.

We were called to the first tee, and in traditional manner we tossed for the honour. It's strange but there are still a lot of golfers who think that the lowest handicapped golfer should go first. Not true. The order of play is decided by lot. I took out a coin, tossed it, and Peers and I won. Well, Crosby and Hope had never seen a rouble !

The first hole at Temple is downhill. So should every first hole be. But this one looked different. Have you ever seen a golf hole that looks like a keyhole? This one did. The edges of the fairway were lined with people who spaced out around the green and framed the whole area. I took a deep breath and swung the club. The ball took off like a quail and bored the centre of the fairway as if it had been fixed by a computer. Hope looked at ne with new respect. I was so pleased, I gave him back two of his gags !

The first hole was halved in four, as was the second. I thought that the crowds would embarrass me, but the reverse happened. And when I say Crowds, I really mean *Crowds.* Just about eleven thousand of them, a third of whom had paid, and four-fifths of whom had never seen a golf course in their lives ! There were kids playing sand castles in bunkers, and smartly dressed ladies stamping their stiletto heels all over the beautiful greens, but I felt happy and relaxed.

Bob Hope drove his ball straight into the lens of a press camera at the fifth, smashing it beyond repair, and I told a lady to close her mouth as I had lost two balls already. It was that sort of game.

Crosby I found to be a kind and very gentle man. He was "three" handicap and as we walked arm in arm down the fairway I noticed that he had his signature inscribed on all of his clubs. "Don't tell me you actually manufacture golf clubs, Bing," I said. "Oh yes," he replied with a grin, "I'll do anything for money... steal even."

What a lovely bloke he turned out to be, and what a fine golfer. Unfortunately he, like myself, was getting worried

about the encroachment of the spectators. The stewards just couldn't control them. They were breathing down our necks and you couldn't take a backswing for a short putt !! As we played the tenth hole where we were "all square" it was decided that we should pack it in. Someone sent for a car and we piled in and drove off to the eighteenth tee. Eleven thousand people hared after us, but we managed to drive off and Peers got a four to decide the match.

We ran into the clubhouse where we were marooned for three hours while we entertained the customers with gags and songs through a loudspeaker set. The shadows fell and suddenly everything was quiet. We exchanged "Goodbyes" and I went home.

The next evening I was at London Airport where I was to embark on a flight to Korea, to entertain the troops. As I walked across the tarmac it was drizzling slightly and I was halfway up the steps to board the plane when a messenger came running over to me with a telegram in his hand. It was from Bob Hope, and it said, *"Bing and I challenge you to a return game in Los Angeles with just a few of your relatives present."*

Thank you, Bing and Donald. And thank you, Bob. And thanks for the Memory.

What a wonderful picture created by Ted Ray's book. Many years later, in 1972, Les Gaylor obtained a copy of the book and sent it to Bing. As always, Bing replied thanking Les for the gift and asking him to send a letter on to Ted Ray as he did not have his address. Bing's letter was well worth reading and a copy is now reproduced for posterity.

Bing Crosby

July 14, 1972

Dear Ted:

Leslie Gaylor, my United Kingdom representative for recordings, social events, and general exploitation, has sent me a copy of your book, "Golf, My Slice Of Life".

It's a great little book, Ted, and I certainly enjoyed it very much, particularly was I entertained by your description of that chaotic scene at Maidenhead Golf Course, when Hope and I played with you and Donald Peers.

I'll never forget the sound of those slices and duck hooks, rattling off the balbriggans and the greatcoats of the spectators who refused to get out of the way.

I ought to do a book, myself, about golf, but I lack the zeal. Sometime I'll get around to it, possibly.

Gaylor tells me also that you have been very kind to plug some of my discs on your radio show, and I want to thank you for this.

Hope you're flourishing, Ted -

Always your friend,

Bing

Bing Crosby

BC:lm

Mr. Ted Ray

Lionel's Lines
"What's In The Daily News... ?"

...I'll tell you, what's in the daily news. I mean, apart from the fact that the latest 'art treasure' to be desecrated, is entitled "Creation Of A Sheep Immersed In Formaldehyde" or, that the smash single, "Wake Up And Scratch Me" from The Sultans Of Ping, has shot straight to obscurity or, even, the titillating headline, "Ex-Squadron Leader Had An Unmanly Interest In Soft Furnishings Says Judge." This latter was particularly worrying, having always had the warmest regard for the curtains in the NAAAFI, myself.

More important to you music lovers will be the news, (designed to cause your calfskin wallet to break out into goose pimples) that the MiniDisc ™ is now in the shops. This is the size of a dog biscuit and the electronics giant responsible, claims that this will soon rival CD's and replace cassettes. Unlike CD, however, the special player, at £450, will be able to record, as well. I imagine that you will be impressed when you hear that this mighty midget can play a *million* times without loss of sound quality or, it maybe, you will have heard it all before because, also in the daily news, we are informed, by a reliable Company Marketing Manager that we must expect CD's to decay, as cars decay and that we are being unrealistic in looking for a longer life.

A further useful tip gleaned from the Press suggests that keeping Compact Discs in the freezer improves sound quality (I wonder if the so-called 'browning' phenomenon has anything to do with confusing the deep freeze with the microwave?) and, an alarming prophecy (which doesn't bother me in the slightest), "Experts Warn That In 50 Years Time, Video Tape Images Will Be Unreadable!"

Now, a chance for you to play our £50,000 A Week For Life / Win Your Own Treasure Island / Dream Cottage Quiz game and the first question is: From which big Broadway Musical did Bing Crosby record the most songs? There is a clue in the opening words to this article which are a couple of lines from the title song, written and composed by Frank Loesser.

There have been fleeting references to Loesser's work in previous episodes of this series on the songwriters who supplied the raw materials for Bing and there are some similarities to Johnny Mercer who was our last subject. They were very close in age, having been born within six months of each other. Both men had been boen into families enjoying comfortable circumstances and both were disinclined to conform to traditional family vocations. Both 'dropped' their given names for something a little less formal - Frank was christened Francis Henry and both worked for Hollywood in its musical heyday, collaborating with numerous composers. I have read recently, that Loesser had such a high regard for his contemporary's work, that he deliberately wrote "Small Fry", in Mercer's style. On the other hand, just to show you that you shouldn't believe everything you read, i have also found two works of reference which credit the lyric for "Tangerine" to him.

The very first Frank Loesser song that Bing recorded commercially was "Moon Of Manakoora". To this day, film buffs will assure you that the song is from "The Hurricane" and was sung by Dorothy Lamour - Not entirely true - Loesser was engaged to write the lyrics to Alfred Newman's music, after shooting was completed and I think that this may very well apply to another of his lyrics, recorded by Bing. "Prairieland Lullaby" was set to Victor Young's music for the film "Arizona". Coincidentally, although neither of these productions could be called, auspicious, the composers received Oscar nominations for their scores.

Regrettably, time has not dealt kindly with a great many examples of the Loesser songs that Bing sang on radio but examples of the aforementioned "Small Fry", proliferate. These include, varied versions with recording companion, Johny Mercer and at least three duets with screen accomplice, Donald O'Connor (boy and man). There are solo renditions from two productions of "Sing You Sinners" for The Lux Radio Theatre, including a rare rehearsal shot of Bing, lightly 'muging', to piano accompaniment but probably, the least heard (most bizarre?) is a trio with child star, Jane Withers and George Murphy from a Screen Guild Variety Show in 1939, with parodied words, specially written by Frank Loesser.

On the other hand, many of the songs transcended some of the mediocre movies for which they were writen. There is an early version on the Kraft Music Hall (23.6.38) of "Says My Heart" penned for "Cocoanut Grove", a creaky vehicle for Fred MacMurray, playing a bandleader. I defy anyone to dislike this number which is admirably suited to the younger Bing with two rhymes a line, falling over themselves to fit Burton Lane's breezy melody.

It appears that Bing let a surprising number of notes cascade off the tonsils, before performing, "Two Sleepy People" (9.3.44), written, in collaboration with Hoagy Carmichael for Bob Hope and Shirley Ross in "Thanks For The Memory". The 'one-off' duet is with Marilyn Maxwell, who, we are recently given to understand, was quite well known to Mr. Hope. Another Carmichael / Loesser song might have been destined for oblivion, due to making an unpropitious debut in a ten minute Paramount short, featuring Larry Clinton and his Orchestra. It was heard in "Some Like It Hot", staring Bob Hope, again and this, by all accounts, would have been another good reason for it to sink without trace. Fortunately, Larry Clinton had chosen to record "Heart

And Soul", giving him a Number One hit in 1938. The tune has become a favourite of pianists, both professional and amateur and in the Fifties, was successfully revived by the Four Aces. This revival prompted Bing to lean quite heavily on the song, during the General Electric series in the early part of 1953, using it on no less than four occasions, although two of these versions appear to be identical.

"The Gracie Allen Murder Case" provided our crooner with another solitary rendition of a Loesser song (Matty Malneck wore the composer's hat for this one). There is no indication as to how, "Snug As A Bug In A Rug" (8.6.39) was interpolated into the film which, in addition to the comedienne, also starred Warren William, as detective, Philo Vance.

Frank received his first Academy Award nomination in 1941 for "Dolores", the hit song written with Louis Alter, for "Las Vegas Nights", notabe only for Frank Sinatra's first screen appearance. Most will be familiar with Bing's recording, in December 1940, accompanied by brother Bob with the Merry Macs but a nice, one and only, solo version endures from radio, on Philco (3.11.48).

Since it originated in, "Dancing On A Dime", another Paramount 'potboiler', starring Robert Paige, (Why can't we have a 'Robert Paige Season' from the Natonal Film Theatre?), "I Hear Music" has developed an impressive recording pedigree including, Billie Holiday, Ella Fitzgerald, Peggy Lee, Nat King Cole and Anita O'Day but there was an almost thirty year delay before Bing Crosby added his name, in 1968. He was quicker off the mark with "The Magic Of Magnolias", written with Victor Schertzinger for a Jackie Cooper comedy, using it three times on the air in late 1941 and he didn't miss the most promising number from the cartoon feature, "Mr. Bug (Hoppity) Goes To Town", making the romantic ballad, "We're The Couple In The Castle" the subject of a very pleasant duet with Mary Martin, on Kraft (12.3.42).

World War II proved to be a watershed in Frank Loesser's career. Not long after Pearl Harbour, he wrote a song, together with a 'dummy' melody. Both the lyric and the demonstration tune were considered worthy of publication and "Praise The Lord And Pass The Ammunition" (12.11.42) gave America its first great war song, as well as a new composer. Although he would stil work with other composers, in the future, Loesser spent the remainder of the war, mostly in uniform, turning out patriotic and propagandist words and music for the Army's Special Services Division but as most of these songs were specifically dedicated to the US forces, they were little heard outside America. However, we are still able to savour Bing singing, at least, a couple of these numbers on the Music Hall - "The Road To Victory" (16.9.43) and "What Do You Do In The Infantry?" (23.9.43).

Whether our new lyricist/composer was granted extensive furloughs or simply went AWOL, we shall never know but I count around fifteen films that he contributed new songs to during 1943/44. The list includes, "Sweater Girl"; "Reap The Wild Wind"; "Tortilla Flat"; "Happy Go Lucky" and Warners' all-star production, "Thank Your Lucky Stars" which brought his second Academy nomination (with Arthur Schwartz) for "They're Either Too Young Or Too Old". I havementioned Bing's version of the title song (29.7.43), in a previous article but he can also be heard singing a Dinah shore ballad from the film, "How Sweet You Are" (2.12.43).

The biographers advise us that Frank Loesser *returned* to Hollywood, after the war and wrote seven songs for a "Bing Crosby" movie. The film was "Variety Girl". Crosby and Hope sang a Burke/Van Heusen ditty. Six of the Loesser songs sank slowly in the West but the seventh was "Tallahassee", delivered by the unlikely combination of Alan Ladd and Dorothy Lamour. It was Bing's recording with the Andrews Sisters that sneaked into the Top Ten and there was a fresh approach with the Rhythmaires on Philco Radio Time (5.11.47).

In the same year "I Wish I Didn't Love You So' gained his third Academy nomination. This time, for a song that was all his own work. It was extremely popular, both hereand in America, where it was pegged back in the Billboard Charts by the phenomenon of "Near You", only barely qualifying as a 'vocal' and occupying the premier position for an outstanding eighty four consecutive days. Nontheless, Harry Lillis knew what his listeners expected from him, choosing the gentler ballad for two airings on Philco.

The elusive Oscar finally arived in 1949 for "Baby, It's Cold Outside". The story is well known that Loesser wrote the song as a party piece for performance by himself and his wife. Not so well known, is that after its interpolation into "Neptune's Daughter", (a film about swimming !), some spoilsport complained, "not elgible - not original", possibly overlooking another song nominated that same year - "Lavender Blue" (Circa 1750 !!). Bing's involvement is pretty slim. There are a few lines in a jokey sketch 'closer', partnered by James Stewart, on Chesterfield (14.12.49) and an equally fragmentary duet with Nanette Fabray from television (26.3.66).

I suppose that I would be met with a chorus of disapproval, if I launched into Loesser's theatrical career without mentioning, the gamber's wistful remark to the greenhorn, "I'd like to get you on a slow boat to China" which the composer converted into a massive hit. Recording entries cover a huge range from Fats Domino to the England World Cup Squad but Bing delayed his cruise until 1958 and his duet with Rosemary Clooney. Once again, Philco demonstrates that it was not neglected on radio. Four spearate versions appear with various partners and one rare, solo performance.

Frank Loesser made his first contribution to the Broadway musical theatre with the songs for "Where's Charley?" If you or I, were obliged to write a song

entitled, "The New Ashmolean Marching Society And Students' Conservatory Band", we would probably retire to a locked room with a loaded revolver. I mention this only to convey our composer's appetite for matching a convoluted phrase to a compelling melody. There were two more major hits from the show, "My Darling, My Darling" (5.1.49) and the showstopper, "Once In Love With Amy" (6.4.49).

Now, comes the answer to the question posed, earlier in this piece. In 1950, one of the finest modern musical comedies opened on Broadway and ran for 1200 performances. "Guys And Dolls" established Frank Loesser in the top rank of theatre composers, producing a dozen hit tunes. Bing recorded five of them, "If I Were A Bell"; "Fugue For Tinhorns"; "I've Never Been In Love Before"; "More I Cannot Wish You" and (here we go again !!) "The Oldest Established Permanent Floating Crap Game In New York". Examples in other mediums are scarce although Chesterfield yields a duet with Dinah Shore of "A Bushel And A Peck" (27.12.50) and from the Hollywood Palace, "Fugue For Tinhorns" is performed with son, Gary and Frank Sinatra Jr.

After two more hit shows, "The Most Happy Fella" and "How To Succeed In Business Without Really Trying" together with one flop, "Greenwillow" and one non-starter, "Pleasures And Palaces", the man who was tipped to take over the mantle of Irving Berlin, died a month after his fifty-ninth birthday from working too hard and smoking too much. Recently, MCA have broken the Berlin, Rodgers and Hammerstein, Porter fixation and featured Harry Warren in their series "The Songs Of..." including tracks from Bing Crosby. It might be nice if they marked this year, the 25th Anniversary of Frank Loesser's passing, with a compilation of his songs.

Returning to the "Daily News", I find a horoscope for you Cancerians (which includes our songwriter), furnishing an apt description of many of the examples that I have referred to in the above text:

"In the days before CD players, we all used to listen to scratchy records or hissy tapes. Few of us would ever let this spoil our enjoyment of the music. Subconsciously, automatically, we would ignore the crackles and hear only the notes. You need to "filter out" the noise and focus on the message behing it. Happiness and success require concentration and discrimination".

Lionel Pairpoint

(Editor: Lionel has prepared a C90 cassette "Bing Crosby Sings Frank Loesser" to accompany his article. Price £3 (including a contribution to ICC funds). Write to Lionel at 86 Ellesmere Avenue, Mill Hill, London NW7 3HD).

Once In A While...

Dinah Shore, the Nashville Nightingale as Bing called her, died in February of cancer at the age of 76. Dinah came to prominence in the early '40s and after a brief spell with the Xavier Cugat band, she had major hits with songs such as **Blues In the Night**, **Jim**, and **Skylark**. She made an early radio appearance with Bing in January 1943 when she co-starred in the Lady Esther sponsored version of Holiday Inn and she duetted with him later that year on the Chase & Sanborn show when they sang a medley of Gershwin hits. Dinah enjoyed No. 1 hits with **I'll Walk Alone** (1944), **The Gypsy** (1946), **Anniversary Song** (1947) and **Buttons & Bows** (1948). Her greatest fame probably came from her 1951-62 TV variety series which was followed in the 1970s by a popular talk show. Dinah appeared on Bing's radio show on 8 occasions whilst he appeared on her TV shows in 1963 and 1975. Our photograph shows Bing with Dinah and Al Hirt on the 1963 show. Bing and Dinah never made a commercial recording together because for most of their careers they were with different recording companies. Dinah shared Bing's passion for golf and in recent years she hosted an annual women's professional golf tournament in Palm Springs. During her long

career, she won 9 gold records and 10 Emmy awards. She also appeared in 9 films, the most recent being "Oh, God" in 1977. Dinah was twice married and her former husband, the actor George Montgomery, was with her when she died at her home in Beverley Hills.

Ginny Simms, who was 81 when she died in April, made her name as a singer with Kay Kyser from 1934-41 before going solo. The Billboard college poll placed her as No. 1 female band vocalist in 1941 when she had two minor hits with "Walkin' By The River" and "Irresistible You". She went on to appear in several movies and she had her own TV and radio shows in the early 1950s. She appeared with Bing twice on the Kraft Music Hall singing duets of **Dearly Beloved** with him on 12th. November 1942 and **You'd Be So Nice To Come Home To** on 28th. January 1943.

Henry Mancini died in June from cancer at the age of 70. After doing some arranging for Bob Crosby, he became a pianist with the Glenn Miller Civilian Band in 1946. He later developed a close working relationship with the Film Producer, Blake Edwards, and went on to be nominated for Oscars for his film work on many occasions winning Oscars for "Breakfast At Tiffany's" and "Days Of Wine & Roses". His most famous song was undoubtedly 'Moon River' (the lyrics were by Johnny Mercer) and he also wrote the 'Pink Panther' and "Peter Gunn" theme tunes. As an orchestra leader, his biggest hit in this country was "How Soon" which reached No. 10 in 1964. He did the musical score for Bing's film "High Time" in 1960 and Bing appeared with him in a TV show called "Monsanto Presents Mancini" in 1971. Surprisingly the only Mancini songs which I can trace as being recorded by Bing were "All His Children" and "What Do We Do With The World".

More Top Of The Pops

Jim Kukura from New Jersey provides some fascinating new statistics on Bing's recording career.

I am a practically brand new American member of The Intenational Crosby Circle. But, I have been a Crosby fan as long as I can remember, a trait I inherited from my dad. I am now 52 years old. I read, with great interest, the article, "Top Of The Pops" in my first copy of BING, issue 105 and the follow-up in Bing 106. I received "Joel Whitburn's pop Memories 1890-1954" for Christmas, 1992. I have been reviewing the contents for over a year now. For Christmas, 1993, I obtained "Joel Whitburn's Top Pop Singles 1955-1990". I would like to suggest that the information contained in both books, when explored in greater depth, provides even more indisputable evidence that Bing is the greatest recording artist ever.

In the book covering the 1955-1990 period, Bing is credited with 18 more chart records, half of them being seasonal rechartings of "White Christmas" or, "Silent Night". Added to the 340 chart records from the book ending in 1954, that gives Bing a total of 358 career, pop singles on the U.S. charts. I included, in the total, the 23 chart singles listed under "Bing Crosby and the Andrews Sisters". Since all of Bing's other collaborations were included in the 317 charted singles under his own name (through 1954), I didn't see why Bing, or the Andrews Sisters, should be penalized for having such a successful partnership. Not counted are the chart records that Bing sang on, but which were credited to Paul Whiteman, The Dorsey Brothers, The Gus Arnheim Orchestra, The Frankie Trumbauer Orchestra, and the Duke Ellington Orchestra. More on those later.

By the way, for the period of 1955-1990, Bing is listed as the 308th most successful artist based on a point system similar to the 1890-1954 period. Elvis Presley is listed as the most successful artist for the 1955-1990 period with less than 10,000 points. Bing was credited with more than 35,000 points in the book through 1954, and, in my opinion, points were more difficult to come by through 1954 because of the smaller amount of records charted. More on this later, also.

We can now do some comparisons for the 101 year period covered by both books, 1890 to 1990, inclusive. I am not trying to take anything away from any other artists. I have all of them represented in my music library and I enjoy and appreciate their great contributions to recorded music. But I do believe that Bing stands alone, and to that end I offer the following comparisons to other significant artists.

Artist	No. of Chart Singles No. of Number 1's	Years Covered
Bing Crosby	358/38	1931-1962
Paul Whiteman Orchestra	220/32	1920-1954
Guy Lombardo Orchestra	218/26	1927-1954
Frank Sinatra	169/7	1942-1980
Perry Como	147/14	1943-1974

Nat "King" Cole	118/4	1943-1966
Elvis Presley	149/18	1956-1982
The Beatles	69/20	1964-1986
The Beatles *(Includes all chart records as a group or individuals)*	158/36	1964-1990

Crosby's statistics, above, exclude the 31 chart records (Two No. 1 Hits) he sang on with Paul Whiteman, the 4 he sang on with Gus Arnheim, and 1 each with the Dorsey Brothers, Frankie Trumbauer, and Duke Ellington (another No. 1 Hit).

The numbers, all by themselves make a very clear case as to Bing's singular status among recording artists. But, there is another piece of information, behind the numbers, that allows Bing's credentials to be even more impressive, if that's possible. The charts only went up to No. 20 in Bing's early career. If a song of his hit No. 21, or higher, during that time, that record did not get listed. Check the evolution of the size of the charts, below, to appreciate the advantage later artists had over Bing.

Dates	**No. of Chart Record Positions**
1927-1940	20
1940-1955	30
1955-1990	100

The follow-up article in BING 106 is also very interesting. I note that Bing easily outdistanced the rest of the field, with the first nine years or so of his career not being considered. Of the top 8 performers listed, only Crosby and Glenn Miller had Pop chart hits before 1940. Miller had 21 Pop hits through 1939, and Crosby had 154. Louis Jordan probably had R&B hits before 1940, but since Joel Whitburn's R&B book begins in 1942, it may be a moot point for him. The others had their full career to compete with about two-thirds of Crosby's. Anyhow, imagine the distance between Crosby and the rest of the field, had his entire career been considered; especially 1930's recordings like "Sweet Leilani" and "Pennies from Heaven", both credited with 10 weeks in the No.1 chart position in Whitburn's book.

By the way, Eddy Arnold's name on the list does not surprise me much, since he is listed (based on a Whitburn point system) as the most successful Country artist. And I would venture to guess that he probably was the most successful at crossing over to the Pop charts from the Country charts.

I'll break it off here, though I could go on. As the article in BING 105 seemed to present these statistics in a new light, I thought I would share some of the ways I analyzed the information in the two contiguous books. It enhances Bing's accomplishments so much, at least in my mind. As I get future issues of BING and get involved in more research, you may hear from me again. I look forward to many years of association with the ICC and sharing our knowledge and appreciation of Bing.

Jim Kukura

(Editor: A marvellous piece of analysis by Jim and we look forward to further contributions from him in the years to come).

Bert Bishop's Bing On The Box

Some of us are never satisfied. Correction ! None of us is ever satisfied. "Us" referring to the readers and compilers of this celebrated magazine and loyal followers of the Crosby legacy wherever a United Kingdom aerial waits, in the inanimate silence, to ambush from the ether and relay to our screens the least hint of televised Crosbyana. The necessitated time lapse between article compilation and publication is some six or seven weeks but the period under review remains at four months. So here we are looking at mid-February to mid-June, during which time only four principle Bing films have been screened. Thus making one a month a noteworthy event rather than the hoped for one a week to which we would like to become accustomed. As each new Radio Times is scanned hopefulness turns to despair at yet another Bing-less seven days... until the next arrives and the VCR, and it's owner, respond with palpitating anticipation at the turn of every page ! Happily, film guest spots and other sightings do keep that familiar face to the forefront, and the appetite slightly assuaged, as the ensuring roundup will reveal.

Mr. Music	BBC2	8th April
Country Girl	BBC2	11th April
Road To Bali	Sky Movies Gold	3rd & 11th May
The Greatest Show On Earth	BBC1	8th May
Son Of Paleface	Sky Movies Gold	3rd June
Little Boy Lost	Movie Channel	6th & 23 June

Every Bing afficionado worth his or her salt will know that two in that list are silent guest spots - both Paramount films as one would expect seeing that Studio produced all but a handful of the Crosby movies. In **"The Greatest Show On Earth"** an excellent cast of six top line performers bring drama, comedy and pathos in Cecil B. DeMille's expectedly unsubtle circus extravaganza. Though not the principle girl, Dorothy Lamour provides an entertaining highlight as she sings the lilting "Lovely Luawana Lady" from a trapeze, whilst the camera pans the popcorn popping punters among whom are Bing and Bob. You don't have to be the ultra Crosby collector to enjoy this rather over the top Barnum & Bailey-type epic.

In a sequel to **"The Paleface, Son Of..."** repeats the pairing of Bob Hope and Jane Russell with back-up from Roy Rogers - and Trigger of course - in a comedy western that leans heavily on the Road films. Though the only sight of Bing is at the commencement when he is seen driving a car over Bob's introductory patter, "Uh, uh ! What's this?", gags Hope. "This is an old character actor on the Paramount lot we try to keep working; he's supporting a large family. But I guarantee you this fellow will not be in the picture tonight !" And, of course, he wasn't.

"Mr. Music" was not a title for the film that Bing was happy with for the fairly obvious reason of implied vanity; but it went ahead nevertheless. Rather interestingly the film was directed by erstwhile British review artiste Richard Haydn, known principally for his Hollywood screen roles as a prissy fussbudget ! Here he took the opportunity to expand his comedy character act as one Jerome Thisbee the eventual backer of a show for which the languid and rather reluctant Bing has been writing the music. It's yet another version of a much repeated theme which seemed to epitomize Crosby both on and off screen - basically, a guy who worked very hard at trying to appear lazy ! The Burke and Van Heusen songs are likeable without being brilliant, but it's enjoyable to hear in the film a song entitled "I'll Never Let My Heart Get Out Of Hand" eventually re-written, for the purpose of the screenplay, as "Accidents Will Happen". Having forgotten this, and though the same tune, for me it was like hearing Bing sing a new song. Somehow or other I'm never at home with Bing as a stage performer, and I doubt if he ever was either. Just to see him in a suit, on a stage, singing a song, doesn't convey that naturally relaxed and slippered ease which was his trademark. "And You'll Be Home" early on in the film suffered from the stage walkabout treatment but at least had an advantage over the commercial release by the inclusion of a verse. Apart from expanding the number it also gave greater meaning to the lyric. How different the effect and appeal of "Wouldn't It Be Funny", and the two previously mentioned titles, which Bing sings whilst seated at his piano composing these numbers. The recipient of these vocal blandishments being the very attractive 32 year old Nancy Olson playing a teenage collegian who provides the 'will they, won't they' love interest with adequate conviction. but the main highlights of the film rest with guest artistes Peggy Lee and Dorothy Kirsten with whom Bing duets most entertainingly.

Bing & Peggy Lee find "Life Is So Peculiar"

"Road To Bali" came a couple of years later. The first of the series in colour; which certainly helped the lavish sets and costumes. But one feels that the expected formula provided by its trio of stars would still have wooed the audiences into their cinema seats even had the film still been in black and white. Again Burke and Van Heusen as the tunesmiths, with Bing's only ballad, "To See You Is To Love You" being classic Crosby material.

The other two feature films have been the subject of relatively recent reviews in these columns. But were I writing of them again much the same sentiments would ensue: loved **"Little Boy Lost"**; pity about **"The Country Girl".**

Other sounds of or about Bing on television came, firstly in the Bank Holiday edition of "Surprise, Surprise" wherein his recording of "Straight Down The Middle" was used for a golfing sequence. Happily, this is a virtually guaranteed choice by the Beeb and other broadcasting companies in such circumstances. Then again during the last of the Morecambe & Wise 10th Anniversary of Eric's death series of three programmes. In the latter Eric was being presented with an LP. Hoping it would reveal itself as "an Old Bing Crosby record !" Eric was aghast when it turned out to be - yes, you've guessed it - Des O'Connor !!!

Whilst it used to be true that Bing's voice was being heard somewhere in the world at any given time it is still almost certainly true, fifty years later, that a Bing recording can be heard any and every day of the the week on the wireless on one of the many U.K. broadcasting channels. Many of these are captured on tape by dedicated members of the ICC, and most of them arrive in the post at 'chez moi' - for which I am very grateful. It certainly helps in the compilation of these colums. However, few, if any members of our illustrious Circle would have failed to tune in to, or capture on tape, the BBC Radio 2 Arts Programme of Sunday, 20th March 1994, at 10 p.m., to hear George Perry presenting **"Close-up On Crosby - The Voice Of The Century".** How the eyes popped on seeing *that* little item in the Radio Times !! Scheduled for two hours, it in fact, ran for about 110 minutes with time out for news, etc. Produced by Madeleine Cuming (pronounced 'cooming') the programme was a fairly predictable, though satisfyingly accurate, condensed musical biography of Harry Lillis Crosby, loaded with thirty-two songs, and anecdotes from brother Bob Crosby, Bob Hope, Fred Astaire, Bing himself and a final word or two from his wife Kathryn. Hopes ran high when George Perry began his story thus:

"I'd like you to join me tonight in celebrating the life of one of the greatest entertainers of the century. His career spanned more than half of it, and I can guarantee, at one time, he was probably the most famous man in the world. Forget Roosevelt, Churchill, Stalin. They were only politicians. It was Bing Crosby the public, from Auckland to Anchorage, knew and somehow regarded as a personal friend."

Millions of people did indeed think that way, and even today hundreds of thousands still cherish the memory of the man and how through the media of radio, films and records he touched almost all our lives with that unassuming musical benevolence. When, in 1972, George Perry asked Bob Crosby to define his brother's success, Bob replied: "To be an innovator... you have to be able to hear the sound, recognise it and know what to do with it, and do it correctly. And I think Bing has a great ear for music. He certainly had no vocal training... I think it came natural to him. I consider him to be a great interpreter of a song." Bing's own contribution to the dialogue in the programme stemmed from an interview in 1976 with his oft told reminiscences concerning his Whiteman days, the violin with rubber strings, the car accident that cost him his temporary freedom and probably a couple of songs in **"King Of Jazz"**, and so on. He also spoke of the humble beginnings of "White Christmas", and singing "Pennies From Heaven" from a balcony one night in foggy wartime London. Bob Hope's contribution was to relate the famous 'bear story' during the filming of **"Road To Uptopia"**, which may have been lifted from the 15-part BBC Radio series on Bing presented in the mid-'Seventies.

Each little narated scenario went on to be illustrated with a musical interlude, and the only time that the Producer slipped up was in the playing of "Sweet Leilani" when the record was faded out before Bing had even started singing !! Many of the recordings were truncated, but one could hardly complain as there was plenty of classic Crosby to be heard in this most welcome programme. The full listing in playing sequence being as follows :

Muddy Water
I've Got The Girl
I'm Coming Virginia
Mississippi Mud
(minus the "I Left My Sugar..." interpolation)
If I Had You
So The Bluebirds And The Blackbirds Got Together
Sweet Georgia Brown
Please
Brother Can You Spare A Dime ?
Love Thy Neighbour
Sweet Leilani
Small Fry
Stardust *(1939)*
An Apple For The Teacher
Ciribiribin
The Waiter, The Porter And The Upstairs Maid
Where The Blue Of The Night *(1931)*
(no verse)
White Christmas *(1947)*
Road To Morocco *(with Hope)*
San Fernando Valley
Swinging On A Star
Easter Parade *(with Anne Shelton)*
Ac-cent-tchu-ate The Positive
You're The Top
(parody with Sinatra, Hope and Garland from Mail Call)
A Couple Of Song And Dance Men *(1946)*
Dear Hearts And Gentle People
Sam's Song
In The Cool, Cool, Cool Of The Evening
Well, Did You Evah ?
True Love *(with Grace Kelly)*
That's What Life Is All About *(1976)*
Once In A While
Muddy Water *(reprise)*

Kathryn Crosby's contribution came from the dialogue on the BBC LP "The Final Chapter" wherin she spoke of learning of Bing's death on a golf course in Spain. "He had a very good round.", was her almost closing remark. A fitting comment on Bing's life with which we would all concur. And thank you BBC and all concerned for an unexpected springtime treat !!

Paul Barnes' final week, or four days to be precise, on Eastern Counties Radio, before he returns in the autumn, featured a nice selection of Crosbyana. Paul is a farily recent dedicated convert to the Crosby cause - Bing being featured most nights on his programme. When he winds up the wick up on his feel good lamp, to quote on of his many little expressions, it is almost always "The Boss", as he calls Bing, who is next featured.

Monday, 28th March was the 103rd anniversary of Paul Whiteman's birth and both of the recordings played to celebrate that event featured the burgeoning Bing, namely "Let's Do It" and "Happy Feet". Early Crosby material has been a new departure for Paul Barnes this year. Perhaps he read the comments in these columns in the April edition !! With plenty of excellent CD's around of the Whiteman era and the early 'Thirties there's no excuse for him now.

To continue with Barnes' last week, also on the Monday we had Elsie Carlisle with the Ambrose Orchestra performing probably the best of several versions of "My Kid's A Crooner" which includes the line *"I think I'll write to Bing Crosby, ask him what to do; to stop my kid from crooning boo-boo-boo-boo."* On to Tuesday and two more from the Boss. Yet another'twenties track with "If I Had A Talking Picture Of You" - "Oh, what pleasure !", expostulated Barnesy as the last bars died away. He obviously couldn't resist a second helping of Mr. C. for as a dessert Bing's duet with Lee Wiley of "I Still Suits Me" had its second spin in recent months. The final song of the last programme on the Thursday was again a duet: this time with Fred Astaire, both he and Bing hamming it up on the great Jerome Kern-Dorothy Fields number from the film **"Swing Time"**, "Pick Yourself Up". Roll on September when the 'under the duvet club' returns - 10 till midnight !!

Bing's birthday fell in this past period under review. It was remembered by the usual radio presenters who are loyal to Bing. Hence we had John Gunn's Crosby Corner on '78 Vintage' expanded to feature two tracks. Both from Philco Radio Time; "Gal In Calico" and "And Then It's Heaven". John informed his listeners that it was the 90th anniversary of Bing's birth. Surely the 91st !! But don't let the facts get in the way of the music as someone else said recently. Keep up the good work, John. Another Crosbyphile of the airwaves is Trevor Littlechild, and on Saturday April 30th he also broadcast a birthday tribute. Always plenty of informative gen from Trevor, whose lateral expansion of the programme helps to include other artistes and associated songs and anecdotes which tie in with the main theme. Four Bing tracks were played on that occasion: the "Mississippi Mud - I Left My Sugar Standing In The Rain" Whiteman reunion version; "I've Got The Girl"; "I'll Capture Your Heart" and "Pennies From Heaven" with the Jimmy Dorsey Orchestra and Loius Armstrong. Other musical tributes commemorating that occasion were to be heard around that time from the usual 'easy listening' sources, apart from the almost regular daily round up referred to at the commencement of our tune in to radio time. But before closing a mention here of a letter from David Stanley to Paul Barnes wherein he said that he was a 16 year old student of piano and general musicianship who liked to listen to Barnsey's programme. He found the beautiful music to be very soothing; especially the voice of The Boss. He went on to say that he also enjoyed the sound of theatre pipe organs. What greater cue, then, for the radio host to combine young David's two loves on one recording: "When Mother Nature Sings Her Lullaby" ?

And one final, personal contribution along rather similar lines. I had just driven into a car park, window wound fully down on a warm day, and my car radio speakers were giving out with "Too Romantic" from a Bing cassette. As I opened the door and got out two quite young boys, about eight, leaned out of the window of the vehicle next to mine and one said, very enthusiastically; "**That's** nice music !!
There's hope for the world yet !!

Bert Bishop

(Editor: Paul Barnes does indeed play Bing frequently and this led to an amusing complaint in verse from one listener which we reproduce below)

Alas - Poor Bing !

I'm terribly tired of Crosby,
I'm awfully bored with Bing.
Though I know that the man's a musician,
And I know that the man can sing.

But although he's relaxed and
romantic and mooney,
When singing duets with Rosemary Clooney.
The sound of his voice is driving me loony,
I'm frightfully bored with Bing.

I'm terribly tired of Crosby,
I'm awfully bored with Bing.
Although I'm not saying his
singing is bad,
I feel we are getting too much of the lad.

I'd rather have Opera, or a Cantata,
Or Act One from Caesar and Cleopatra.
Or even a song from Francis Sinatra.

I'm terribly tired of Crosby,
I'm so awfully bored with Bing.

Bing's Other Almost Lost 78's !!

(and a few lonely 45 RPM singles)

As a follow-up to my previous article on this subject in BING 106, I am listing below seventeen additional 78 rpm recordings that Bing made for American Decca between 1936 and 1955 which have never been reissued on widely-available commercial LP's or CD's.

Fourteen of these 78 rpm recordings did appear years ago in a series of five private label "Moments to Remember" LP's produced in the UK by the late Bob Jones. However, these private LP reissues had a very limited distribution, and many collectors were not able to obtain copies when they wereavailable.

While one additional recording was reissued commercially in a Reader's Digest 8-LP box set in the UK, this long-deleted set was a prohibitively-expensive way for most collectors to obtain the reissue of only one 78 rpm recording.

I also am including two other recordings Bing made in 1951 and 1954 which were released as 45 rpm singles, as well as on 78 rpm, but which have yet to appear on LP or CD anywhere in the world.

Due to the resultant rarity of these seventeen Decca recordings, it would be highly desirable if they could be reissued on LP or CD so that Bing collectors might now be able to obtain them in a modern, high-quality format at reasonable cost.

These seventeen hard-to-find Decca recordings Bing made between 1936 and 1955 are as follows:

1. **Just One Word Of Consolation**
   (DLA-555-A)
   recorded August 12, 1936
   reissued only on "Moments to Remember - Vol. 2"

2. **Let's Waltz For Old Times Sake**
   (DLA-1071-B)
   recorded November 15, 1937
   reissued only on "Moments to Remember - Vol. 3"

3. **Just A Kid Named Joe**
   (DLA-1690-A)
   recorded December 19, 1938
   reissued only on "Moments to Remember - Vol. 3"

4. **Let's Tie The Old Forget-Me-Not**
   (DLA-1692-A)
   recorded December 19, 1938
   reissued only on "Moments to Remember - Vol. 3"

5. **Lone Star Trail**
   (DLA-2252-A)
   recorded December 3, 1940
   reissued only on "Moments to Remember - Vol. 3"

6. **Just Plain Lonesome**
   (DLA-2949-A)
   recorded March 16, 1942
   reissued only on "Moments to Remember - Vol. 3"

7. **Sleigh Ride In July**
   (L-3462-A)
   recorded July 19, 1944
   reissued only on "Moments to Remember - Vol. 3"

8. **Whose Dream Are You**
   (L-3890-A)
   recorded July 12, 1945
   reissued only on "Moments to Remember - Vol. 3"

9. **Memories**
   (L4582-A)
   recorded November 27, 1947
   reissued only on "Moments to Remember - Vol. 3"

10. **Tarra-Ta-Lara Ta-Lar**
    (L-4843-A)
    recorded November 25, 1948
    reissued only on "Moments to Remember - Vol. 3"

11. **The Four Winds And The Seven Seas**
    (W-74987-A)
    recorded June 6, 1949
    reissued onlu in UK Reader's Digest 8-LP box set "Remembering the 40's"

12. **The Friendly Islands**
    (L-5700-A)
    recorded June 23, 1950
    reissued only on "Moments to Remember - Vol. 4"

13. **Without A Word Of Warning**
    (L-5987-A)
    recorded January 7, 1951
    issued only as 78 rpm and 45 rpm singles

14. **Mother Darlin'**
    (W-83728-A)
    recorded December 15, 1952
    reissued only on "Moments to Remember - Vol. 5"

15. **The Song From Desiree (We Meet Again)**
    (L-7934-1)
    recorded September 23, 1954
    issued only as 78 rpm and 45 rpm singles

16. Jim, Johnny And Jonas
(L-8232-1)
recorded March 11, 1955
reissued only on "Moments to Remember - Vol. 2"

17. Farewell
(L-8233-1)
recorded March 11, 1955
reissued only on "Moments to Remember - Vol. 2"

(Additions and corrections to this list would be appreciated).

F. B. Wiggins

(Editor: A C90 cassette containing all of the songs listed by Wig in his two articles [except "Jim, Johnny & Jonas" and "Farewell" where space did not permit their inclusion] has been prepared by Peter Haizelden and is available from :

George Harwood,
5 Glebe Road,
Hemingford Grey
Huntingdon
CAMBS
PE18 9DS

Price £3.99 inc. p&p to UK members.
The ICC will receive £1 for each cassette sold.
Inevitably, considering the rarity of the items, there is surface noise on some tracks. Members in the USA & Canada should order via F.B. Wiggins sending US $5.00 to Wig.)

Perry & Rosie

Our articles in BING 106 on the concerts by Perry Como and Rosemary Clooney were well received. Regarding Perry, Charles Baillie reminds us that Perry has been paying continuous tribute to Bing for several years and his act includes a very nice Crosby medley which was captured on disc in the album "Perry Como Live On Tour" put out in 1980 by RCA (No. AQL 1-3826). Perry also delivered a very similar tribute at a concert involving John Williams and the Boston Pops Orchestra in the mid 80's. I have seen a video of this and there is a lovely spot where Perry sings "The Wind Beneath My Wings" and when he reaches the words "Did you ever know that you're my hero" a picture of Bing appears behind him making it quite a moving moment.

A printing error crept into Wig's article on Rosie's concert where we incorrectly mentioned Rosie's album "Rosie Sings Blues". This should have read "Rosie Sings Bing". Sorry about the confusion and apologies to Wig. The album is still available on cassette (Concord CJ-60-C) and is well worth picking up. Let's hope Concord put it on CD with Rosie's version of Bing's famous melody.

Bing & Errol Flynn !!

We recently received a letter from Eric Lilley, the President of the International Errol Flynn Society, and we had to smile at the legend on the envelope "June 20th - Errol Flynn Day - make Love Not War !!" Eric had seen information indicating that Bing together with Rudy Vallee and Errol Flynn used to co-own a night club called "The Pirates Den" and he wondered if we knew anything about this. We had to reply in the negative but if any members can confirm the story or provide further details we should be delighted to hear from them.

Derek Parkes' Crosby Collectors Club

The stream of new CDs coming on to the market continues unabated with Australia being especially active. The main problem is that so much material is being duplicated. This is inevitable with up to 25 or more tracks on each CD. Another problem is the sound quality. In theory CD sound should be near perfect but often this is not the case for a numberof reasons. Many independent companies are now jumping on the bandwagon and frequently they take the cheapest source of material that they can find. This can be worn and/or noisy 78's, LPs with varying amounts of added reverberation or with pseudo stereo. Taken from many different sources the CD ends up with a mixture of tonal qualities which can at times sound very disturbing. Attempts are made using various filters and electronic noise reduction units to smooth out the sound but many of these, especially when used to excess, can produce tonal changes which seem to play havoc with your memories of what the sound should be like.

Many of you will be pleased to hear that John McNicholas has agreed to continue his Chronological series on CD but with some changes. Essentially, each CD will be compiled from the best available originals that can be found and, with the series being in chronological order, nothing will be missed and, within the series, nothing will be duplicated. Many found the alternative takes irksome coming one after the other and so it has been decided to run a second series of CDs which will carry the alternative versions. Thus the main series will have no duplication titles apart from the possibility of the same song having been used in a completely different recording session. Provided the series is successful, issues will continue from where the LPs left off, but in addition, the LPs will be reissued on CD. In some cases better originals have been found and where appropriate, these will replace those originally used. Already ther are at least five additional tracks that never appeared on the LPs.

The reorganisation of the Club has proved more difficult and time consuming than was expected and this has resulted in some mail going unanswered. Please acept my apologies if you have been disappointed. Life has been somewhat complicated of late with personal difficulties, a little illness and a car accident which luckily was more upsetting than disastrous. Happily I can announce that the Club is again open to new members. Please write to the address shown below for more details. A stamp would be appreciated.

D.C. PARKES
66 FIRS ROAD
FIRSDOWN
SALISBURY
WILTS SP5 1SW
ENGLAND

Membership requires a £10 deposit (returnable if you or I quit) plus a nominal charge to cover the cost of the newsletters which keep you up to date with releases and the latest activities.

NEW RELEASES, REISSUES OR PREVIOUS OMISSIONS

CD	PREMIUM MASTERS PCD 10044	COUNTRY STYLE	AUSTRALIA
★★★★	Country Style	Dear Hearts And Gentle People	
	When The Bloom Is On The Sage	I'm An Old Cowhand	
	Home On The Range	You Are My Sunshine	
	Ridin' Down The Canyon	El Rancho Grande	
	Sioux City Sue	Tumbling Tumbleweeds	
	New San Antonio Rose	Take Me Back To My Boots And Saddle	
	The Old Oaken Bucket	Twilight On The Trail	
	Pistol Packin' Mama	Empty Saddles	
	San Fernando Valley	Roundup Lullaby	
	Don't Fence Me In	Along The Navajo Trail	
	Playing Time: 59 minutes	Tracks: 20	

For those of you who love the old cowboy songs, this is a must. The songs are great as is the quality. (★★★★)

CD **PREMIUM MASTERS PCD 10041** **ST. PATRICK'S DAY** **AUSTRALIA**

★★★★

Dear Old Donegal	How Can You Buy Killatney ?
Did Your Mother Come From Ireland	Isle Of Innisfree
It's The Same Old Shillelagh	The Donovans
McNamara's Band	St. Patrick's Day Parade
The Rose Of Tralee	With My Shillelagh Under My Arm
When Irish Eyes Are Smiling	Two Shillelagh O'Sullivan
Who Threw The Overalls In Mrs Murphy's Chowder	Galway Bay
Too-Ra-Loo-Ra-Loo-Ral	My Girl's An Irish Girl
I'll Take You Home Again Kathleen	Christmas In Killarney
Playing Time: 60 minutes	Tracks: 20

Another well produced CD with good sound. If this is your type of music this will be a winner for you. (★★★★)

CD **AVID AVC 535** **THE IMMORTAL BING CROSBY** **UK**

★★★

Pennies From Heaven	Sweet Leilani
Brother Can You Spare A Dime ?	The Very Thought Of You
I'm Through With Love	I Wished On The Moon
Mississippi Mud	'Tain't So, Honey, 'Tain't So
Just One More Chance	You Must Have Been A Beautiful Baby
Cabin In The Cotton	If I Had My Way
Moon Of Manakoora	Home On The Range
Just A Gigolo	How Deep Is The Ocean ?
I'm An Old Cowhand	Dancing In The Dark
Love Is Just Around The Corner	Here Is My Heart
I Surrender Dear	My Kinda Love
Let Me Call You Sweetheart	Let's Call A Heart A Heart
I've Got The Wolrd On A String	
Playing Time: 78 minutes	Tracks: 25

Here we have a somewhat older selection of songs and a more variable sound. With the steady increase in the number of CDs released, duplication of song titles is definitely becoming a problem... but here you have 25 songs which is good value for money. The second titleis shown as listed on the CD but the song is, in fact, "Blue Prelude". This error could have easily have arisen if "The Crooner - The CBS Years" was the source and discs 2 and 3 of the set (track 11) were inadvertantly interchanged. (★★★)

CD **JAVELIN HAD CD 110** **SPOTLIGHT ON BING CROSBY AND ROSEMARY CLOONEY** **£4 UK**

★

BING sings:	ROSIE sings:
White Christmas	Have Yourself A Merry Little Christmas
Silent Night	It Came Upon A Midnight Clear
Away In A Manger	The Christmas Song
O Little Town Of Bethlehem	Little Drummer Boy
Rudolph The Red-Nosed Reindeer	Jingle Bells
Adeste Fideles	
Playing Time: 28 minutes	Tracks: 11

A quick listening indicates that these Christmas songs are not the well known versions but very inferior sounding tracks from radio that will be rejected by most. (★)

CD **GOLD GOLD 059** **BING CROSBY** **HOLLAND**

★

Glow Worm
Pittsburgh Pennsylvania
Just A Gigolo
Come What May
A Thousand Violins
Blues My Naughty Sweetie Gives To Me
Blacksmith Blues

Dark Moon
Down Yonder
I Apologise
Just One More Chance
Please Mr Sun
Where The Blue Of The Night
White Christmas

Playing Time: 39 minutes

Tracks: 14

Here we have a selection taken from the next CD plus a few commercial items making this a poor CD of somewhat inferior sound. (★)

CD **DOUBLE PLAY GRF016 (2nd Version)** **EVERYTHING I HAVE IS YOURS** **UK**

★ Titles have been listed previously

Playing Time: 58 minutes

Tracks: 24

Although issued with the same release number as before, this CD has been completely redesigned. The inlay sheet has the same picture as on the original issue, but here it is smaller. This on its own would not necessarily merit a special mention but with this issue there are five titles less than the twentynine that were originally released. The missing titles are as sholw below : (★)

I Dreamt I Dwelt In Marble Hall
When The Red Roses Grow
Girl In The Bonnet Of Blue
When The Midnight Choo Choo Leaves For Alabama
If I Had My Way

2CD'S **EPM 983002** **GREATEST HITS** **£16 FRANCE**

★★★★

Disc 1:
White Christmas (1942)
Stardust (1939)
You Made Me Love You
Wrap Your Troubles In Dreams (1939)
Beautiful Dreamer
Ain't Got A Dime To My Name
My Melancholy Baby
It Must Be True (1939)
Santa Claus Is Coming To Town
Jingle Bells
When My Dreamboat Comes Home
Someday Sweetheart (A)
Yes Indeed (A)
Basin Street Blues
The Waiter And The Porter
The Birth Of The Blues
You Must Have Been A Beautiful Baby (A)
Lazy
Sweet Potatoe Piper (A)
I Ain't Got Nobody

CD Playing Time: 58 minutes
Tracks: 20

Disc 2:
Deep In The Heart Of Texas
Missouri Waltz (A)
Dolores (A)
Aloha Kuu Ipo Aloha
Ciribiribin
Marcheta
Yodelin' Jive
San Antonio Rose
Remember Hawaii
Birds Of A Feather
An Apple For The Teacher
Now It Can Be Told
Easter Parade
I'll Capture Your Heart
Love Is Just Around The Corner (A)
I'veGot A Pocketful Of Dreams
Sing A Song Of Sunbeams
Moonlight And Shadows
The Moon And The Willow Tree
You Are My Sunshine

CD Playing Time: 58 minutes
Tracks: 20

Here we have a truly excellent set. The songs are good and the sound is excellent. Of late these are the CDs that have been heard played over and over again. You may have difficulty in finding this in your local store but at the time of writing the CCC has plenty in stock at £13.50 plus £1 if you are a non-member. Post is included in the UK.

CD **ELITE 845471-2** **TRUE LOVE** **£5 CANADA**

★★★★

True Love	Try A Little Tenderness
(Love Is) The Tender Trap	I Wish You Love
Misty	Unchained Melody
Chances Are	ComeRain Or Come Shine
Count Your Blessings	Love's Old Sweet Song
Playing Time: 26 minutes	Tracks: 10

This is yet another selection from the Ken Barnes augmented Buddy Cole/Bing tracks. The sound is excellent but why so few tracks ? (★★★★)

This is by no means exhausts the new CDs that have been issued since tha last BING. Unfortunately, it is the writer's time that has become exhausted and the indications are that the position will get worse. The Club's success and popularity has led to much more work in obtaining and distributing CDs to such an extent that many letters have gone unanswered. More and more of my time is being diverted towards the production of Bing CDs and this is where I wish to concentrate my efforts... and so the time has come when I have to advise you that this is my last CD listing for BING. Perhaps the editor will allow me a little space in BING from time to time to keep you up to date with the Club's activities and especially to advise you of our own private issues which are expected to start shortly. From your many letters I know that my articles have been well received and appreciated. It is my pleasure to know that they have been of interest to you. Sincerely,

Derek Parkes

Editor: The pressure on Derek's time has been evident to us all over the last year or so and we fully understand the reasons behind his decision to cease production of his regular article for BING. Derek willingly joined the management team at short notice in 1989 when we banded together to carry on Reg Bristo's work and his contributions have been invaluable. The detailed record of the CDs and LPs issued form a marvellous statistical base and Derek has enabled many of us to obtain issues which would otherwise have remained unavailable to us. We thank Derek for all his hard work on our behalf and we shall be very pleased to welcome him back to the pages of BING whenever he wishes to contribute.

Jim Reilly has kindly agreed to list and review new releases for us in future but he makes the point that he will need all the help he can get to provide the same amount of detail as Derek. If members spot a new album featuring Bing, please let Jim know. His address is on the inside cover. In the meantime it falls to me to pass on details of other recent issues starting with a marvellous set from Laserlight. We had heard that Delta Music Inc. were working with Gonzaga University on some Kraft Music Hall albums using transcription discs held by Gonzaga and that the Crosby Estate were involved. These issues have now surfaced and I picked the following up for $5.95 each (plus tax) at Footlight Records in New York in June.

CD **LASERLIGHT 12 298** **BING CROSBY LIVE WWII RADIO BROADCASTS** **USA**

KMH Show 7th. October, 1943	KMH Show 16th. December 1943
Guests: Lucille Ball and Trudy Erwin	Guests: Phil Silvers, Joan Davis, Trudy Erwin
Bing sings:	Bing sings:
The Road To Victory	Pistol Packin' Mama
I'll Be Home For Christmas	Oh! What a Beautiful Morning (with Trudy)
One Alone (with Trudy Erwin)	I Used To Love You (But It's All Over Now)
Sunday, Monday or Always	White Christmas

CD Laserlight 12 299 **BING CROSBY LIVE WWII RADIO BROADCASTS** **USA**

KMH Show 13th. April, 1944
Guests: Bob Hope and Marilyn Maxwell
Bing sings:
Swinging On a Star
Take It Easy (with Marilyn Maxwell)
The One I Love Belongs To Somebody Else
It's Love, Love, Love (Parody with Hope)
Amor

KMH Show 15th. June, 1944
Guests: Bob Hope and Marilyn Maxwell
Bing sings:
Bless 'Em All
The Day After Forever
Together (with Marilyn Maxwell)
Put It There, Pal (with Bob Hope)
I'll Be Seeing You

CD Laserlight 12 300 **BING CROSBY LIVE WWII RADIO BROADCASTS** **USA**

KMH Show 9th. March, 1944
Guests: George Murphy and Marilyn Maxwell
Bing sings:
The Bombardier Song
Mexicali Rose
I Couldn't Sleep a Wink Last Night (parody with George Murphy)
Two Sleepy People (with Marilyn Maxwell)
Going My Way

KMH Show 29th. June, 1944
Guests: Roy Rogers, Marilyn Maxwell
Bing sings:
Swinging On a Star
There's a Small Hotel (with Maxwell)
It Had To Be You
San Fernando Valley

CD Laserlight 12 301 **BING CROSBY LIVE WWII RADIO BROADCASTS** **USA**

KMH Show 25th. January, 1945
Guests: The Andrews Sisters, Eugenie Baird
Bing sings:
Don't Fence Me In (with Andrews Sisters)
Strange Music
Sleigh Ride In July
That's For Me
Only Forever

KMH Show 18th. January 1945
Guests: Duke Ellington, Eugenie Baird
Bing sings:
Ac-Cent-Tchu-Ate The Positive
You've Got Me Where You Want Me (with Eugenie Baird)
Down By The River
It's Easy To Remember
Soon
Swanee River

CD Laserlight 12 302 **BING CROSBY LIVE WWII RADIO BROADCASTS** **USA**

KMH Show 6th. July, 1944
Guests: The Dorsey Brothers, Marilyn Maxwell
Bing sings:
Snoqualimie Joe
Together (with Marilyn Maxwell)
Exactly Like You (with Dorsey Brothers)
I'll Get By
Amor

KMH Show 30th. November, 1944
Guests: Spike Jones, Eugenie Baird
Bing sings:
Is You Is Or Is You Ain't My Baby
I Promise You
I'm Making Believe
With Ev'ry Breath I Take
Love Is Just Around The Corner
June In January

Each disc runs for about 60 minutes and contains the whole of two KMH shows including advertisements. I have not listed the non-Bing content in order to save space. The quality is truly marvellous and I have never heard KMH material sounding so good. Informative sleeve notes are written by Laurence Zwisohn (author of 'Bing Crosby - A Lifetime Of Music'). I have one query about the KMH show dated 29th June 1944 as the final song according to all listings I have seen was "Going My Way". As that song was already on the CD, I wonder if the producers inserted "San Fernando Valley" from another show to give balance to the album. However this apart, these CDs really are most attractive packages and are competitively priced. They deserve to sell well if they are marketed widely and they ought to cash in on the nostalgia boom for World War 2 which was highlighted by the D-Day celebrations and which will no doubt continue until the 50th anniversary of VJ Day.

There have been many CD issues commemorating the War Years in recent months and many contain an odd Bing track or two. Quite frankly, these are too numerous to mention but two issues I must highlight are:

2CDs Music For Pleasure CD-DL 1266 WITH A SONG IN OUR HEARTS AGAIN UK £10.79
2 Cassettes

Artistes such as Dick Haymes, Mel Torme, The Ink Spots, Nat Cole and Gordon MacRae share the limelight with Bing on this nostalgic 2 album set. There is surface noise on many tracks perhaps suggesting that the original 78's have been used to add 'authenticity' to the sound. Bing sings:

They Say It's Wonderful
I Can't Begin To Tell You
Day By Day
Riders In The Sky
When My Dreamboat Comes Home

Video & Cassette Polygram 6316223 SONGS THAT WON THE WAR UK £14.95

This package was top of the Woolworth's best selling video charts in June. It comprises a 70 minute video containing many historic performances of war time favourites. Dame Vera Lynn introduces it and Flanagan & Allen, George Formby, Gracie Fields, Dinah Shore, Judy Garland, Bob Hope and Glenn Miller are featured. The Bing interest consists of our man singing 'San Fernando Valley' at the Stage Door Canteen in August 1944. It's the same clip (from Movietone News I think) which was shown at the opening of Bing's 1976 Palladium concerts and until now was very rare. The audio cassette with the package contains simply audio versions of the songs on the video and there is also a 50p commemorative coin of the anniversary of the D-Day landings with a small booklet. A very interesting package although I wonder whether it was necessary to produce a sepia effect for many of the items seen.

What The Papers Say

Since the last issue, we have been 'treated' to excerpts from the Arthur Marx book "The Secret Life of Bob Hope" in the Daily Mail when uncomplimentary references to Bing were made. Rather than give these scurrilous comments further prominence, we reproduce instead an interesting review seen in The Irish Times which appeared underneath an interview with Bono, the U2 singer. Bono obviously needs to listen to the early Crosby vocals! The article from the Barbados TV Week magazine was spotted by Geoff Nicholson of Brighton who went to see the cricket in the West Indies. The extract about video recorders was taken from People's Friend whilst the letter about Bing films comes from "Satellite TV", a monthly magazine listing TV programmes available from satellites in the UK. Great news about 'Man On Fire' as I don't think this has ever been shown in the UK on TV.

What about Bing?

I watch a lot of old films and I love the classic movies shown on TNT. I'm a particularly big fan of the late, great Bing Crosby yet there never seem to be any of his films on TNT. Why is this? Are there any plans to show any soon?
Mr John, Barrow-in-Furnesss, Cumbria, UK

Sound Off replies...
Don't worry Bing Crosby fans, your hero will be coming to TNT soon. The channel says it has not been ignoring the great man, and two of his early films are due to be screened soon – although a date has not yet been set. Keep an eye on the listings pages for *Going Hollywood* (1933) and *Man on Fire* (1957).

WHO invented the video recorder?
— Mrs D. C., Ilford.

The first video recorder was demonstrated at Bing Crosby Enterprises in Beverly Hills on November 11, 1952. The firm also showed the first colour video, but neither was developed commercially. The first to be marketed was the VR-1000 by CBS in 1956.

Disney's special look at Bing

Once, when he was on a golfing vacation in Ireland, **Bing Crosby** visited a small town that had been the home of his forebears.

Crosby enjoyed an enormous popularity among the townspeople who proposed that he give a little talk.

So on this night they assembled at the town hall, which was packed to capacity. Crosby was just starting his remarks when, from far back in the hall, a hefty Irishman yelled out in a brogue as thick as bog:

"We can't see you, Bing! Would you ever stand on your wallet?"

This particular yarn Bing related one early afternoon in a restaurant in San Francisco, a few weeks before the Crosby Pro-Am. After a morning of duck hunting, Crosby had dropped by to hoist a few with several gentlemen of the press. I considered myself fortunate to be included among them.

Still dressed for the shoot, as casual as you please, Crosby had taken his place at the head of the table, and he put a light to his pipe and a sip to his wine. The conversation turned to the Monterey Peninsula, site of the Crosby golfing soirees, and the stern breezes that strike with no mercy.

"They have a few breezes in Ireland too," Crosby said. "Y'known, they're mighty keen about golf over there, very knowledgeable. One day I'm playing at Killarney and I'm having trouble hitting my drives into the breeze. So this little old Irish lady, bundled to the nines, pipes up from the gallery: 'Bing, slip it under the wind!'"

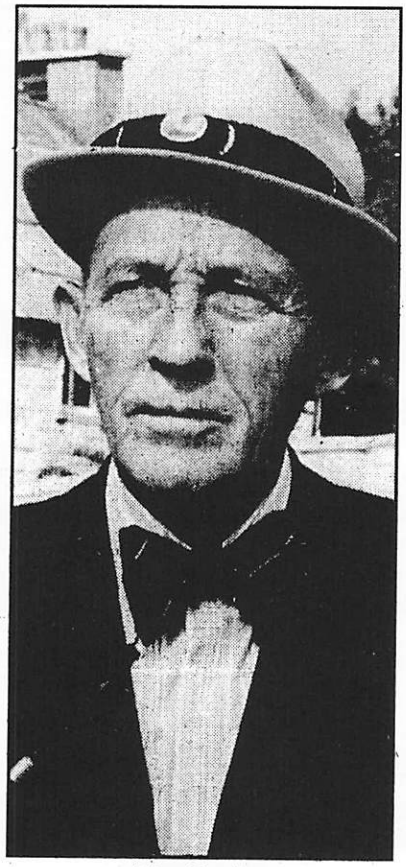
On another occasion, I went up to interview Crosby at his home in Hillsborough, a stately suburb of San Francisco. The air was inhabited by a sharp winter's chill.

"Come on in," Bing said at the door.

"It's a little fresh out there."

Then he tossed a glance at the darkening clouds.

"May get ourselves a bit of a soak later on."



Bing Crosby

As I recall, I had brought along a can of English tobacco for Bing, and so we sat in the den, smoking our pipes. A warming blaze crackled in the fireplace. The walls were graced by original Russells and Remington and Wieghorsts, a leathery feast of incomparable Western art.

When Bing talked, with characteristic insouciance, as loose as ashes, there was pleasure in his feel for the English language. He loved words, and they tumbled out like exquisitely rounded musical notes. And he was a reader. His favourite piece of American literature, he told me then, was **William Faulkner's** sharply evocative short story, "The Bear".

He talked about growing up in Spokane.

"Naturally, in an Irish household," Bing said, "our favourite singer was **John McCormick**, the Irish tenor. He was a hero in our house."

Bing talked about pursuing his studies at Gonzaga University and how he sang with a trio called the Rhythm Boys. The lads went off on tour. "We killed 'em all over the country," Bing said. "But we laid an omelet in New York."

He recalled singing with **Paul Whiteman's** powerhouse orchestra.

"We called him 'Pops'," Bing said, pouring affection into the nickname. "We'll never see his like again."

Now we have had "Bing! His Legendary Years", A Disney Channel production, and splendidly produced special hosted by **Dennis Miller.**

His purpose was clearly to provide awareness of the Crosby magic for a new generation perhaps unaware of it. A commendable notion even though it falls victim to discord in such statements as: "Bing was like the **Mick Jagger** of 1926."

All the same, Miller obviously is a Crosby booster, and he applauded his ease of performance with the ultimate compliment: "He was cool."

The abundant film clips were wonderful, among them Crosby clowning with **Bob Hope**, engaging in vocal riffs with **Louis Armstrong**, hoofing with **Fred Astaire**, entertaining the troops in World War II.

Once I asked **Harry Lillis "Bing" Crosby** if his nickname, acquired from his fondness for a comic strip called "The Bingville Bugle", had been an asset.

"Absolutely!" Bing said. "The appellation was just right for a wandering minstrel of my stripe. People kind of remembered the name: Bing. There just aren't many Bings around."

Many Bings? There was only one Bing, and he was, as we know now, irreplaceable.

Popular

Bing Crosby: "His Legendary Years" (1931-1957)
MCAD4 1088 (180 mins)

As part of the above interview Bono also suggested: "I enjoy Bing but he hasn't got that essential spiritual and sexual energy that Elvis had. He's more slippers than crotch". Nevertheless, even the most rampantly randy person on earth sometimes prefers slippers to sex. So for those who do, here, at last, is the definitive box-set of Bing Crosby's recordings. Whatever about Der Bingle himself, I'm not so sure swoons didn't turn to heated sighs back in the early Thirties, when Crosby crooned tunes like *When The Blue Of The Night* and the suggestively-titled *Two Cigarettes In The Dark*. Indeed, the latter "supports Johnny Carson's observation that smoking is still less dangerous than the activity which precedes it", according to this box-set's sleeve notes!

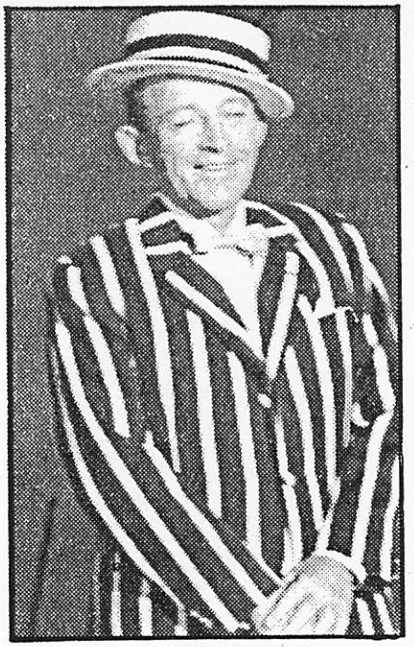
Listening to the deliciously fluid *Out Of Nowhere*, one realises that Jack Nicholson was right to say that Crosby was the first vocalist to bring black jazz influences into mass culture. Al Jolson may have been there before him, but Crosby brought the magical mix to the widest possible audience through radio, records and movies — thus paving the path, not just to rock'n'roll, but to white audience acceptance of jazz rhythms as played by band leaders such as Artie Shaw. Crosby's reading of *I Found A Million Dollar Baby* teems with notes that could easily have slipped out of the mouth of Louis Armstrong, which makes their later duets on tracks like *Gone Fishin'* all the more resonant.

Crosby also took his use of scatting, whistling and melodic paraphrasing from vocalists like Ethel Waters. "I tried to vary my humming by imitating the saxophone; my notion was to make a sound which resembled the human voice with a bubble in it," he once explained. Nowhere is this more obvious than in his trademark "Boo Boo Boo" at the start of the second 32 bars of *Just One More Chance*.

However, there are those who argue that absent from most of Crosby's love songs is a sense of emotional commitment, which reflects a similar deficiency in the life of the singer himself. Apparently, songwriters were requested to provide lyrics in which there were variations of the words "I love you", but never that exact phrase — a story substantiated by this collection. Yet Crosby's reading of the pre-cigarette *Dancing In The Dark* clearly celebrates physical love in a way that might make Bono revise his slippers jibe.

And yet, for me, Bing Crosby's greatest recordings are those with combos such as the Buddy Cole Trio, for albums such as 1957's *New Tricks*, which is represented here by that exquisitely arranged pre-AIDS sex warning, *Softly, As In A Morning Sunrise*. Tellingly, the set ends around the same time rock'n'roll began to subvert Tin Pan alley. And whether or not you agree with Bono's analysis of why Bing lacked that essential dynamic which defines greatness in singers like Presley, there's no doubt he was one of the most influential vocalists this century. Hopefully this box-set will lead to a long-overdue re-evaluation of his contribution to popular culture.

Joe Jackson



Definitive: *Bing in a box*

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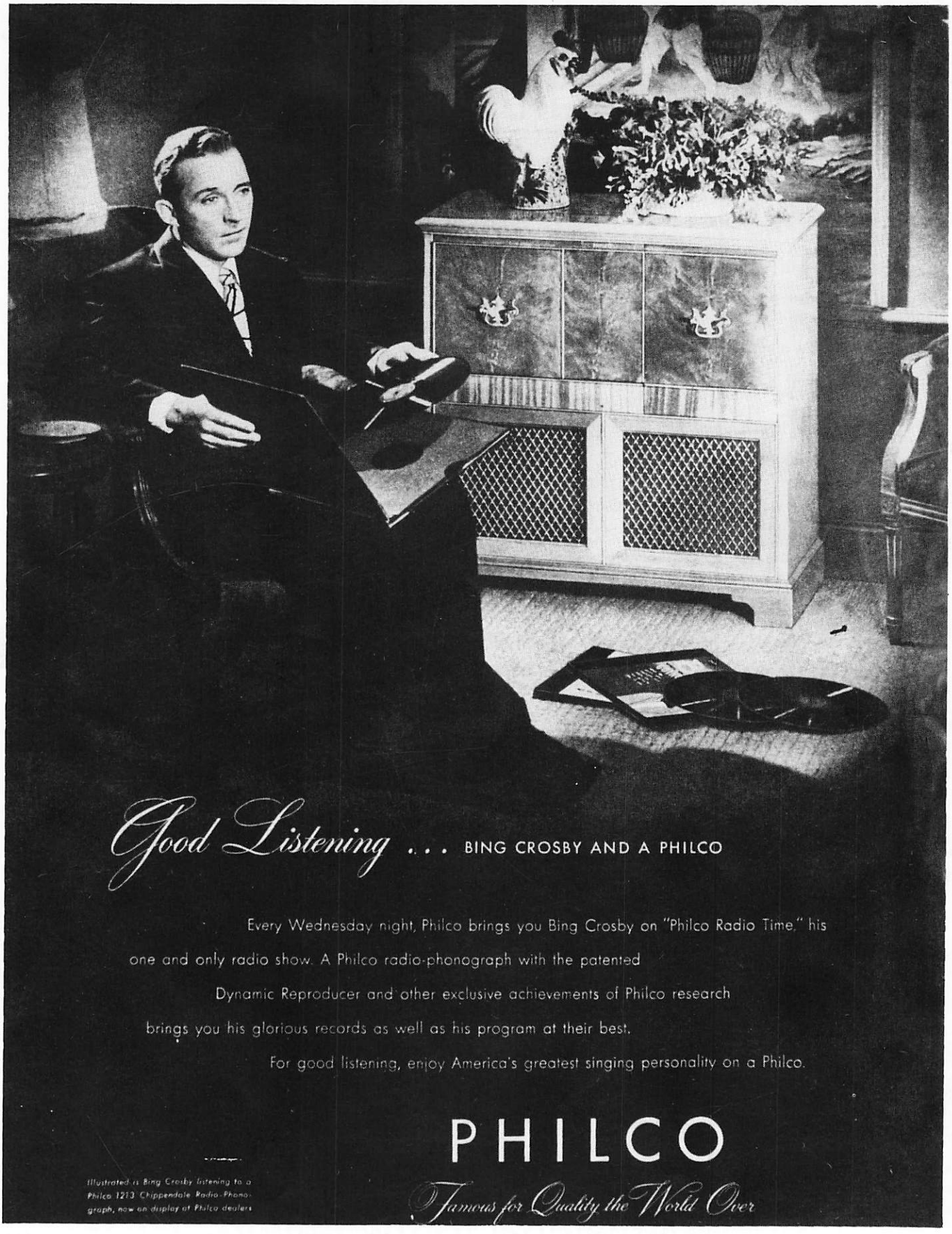
All material to the Editor.



Good Listening . . . BING CROSBY AND A PHILCO

Every Wednesday night, Philco brings you Bing Crosby on "Philco Radio Time," his one and only radio show. A Philco radio-phonograph with the patented Dynamic Reproducer and other exclusive achievements of Philco research brings you his glorious records as well as his program at their best.

For good listening, enjoy America's greatest singing personality on a Philco.

PHILCO

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Illustrated is Bing Crosby listening to a Philco 1213 Chippendale Radio-Phonograph, now on display at Philco dealers